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Maori Symbolism

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Lucie A. Roul-

Maori Symbolism

Being an Account of the Origin, Migration, and Culture of the
New Zealand Maori as recorded in certain Sacred Legends

Report made by
ETTIE A. ROUT
(*New Zealand Law Court Reporter*)

From the evidence of
HOHEPA TE RAKE
(*An Arawa Noble*)

With a Preface by
SIR WILLIAM ARBUTHNOT LANE, BART., C.B., M.S.



NEW YORK
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THIS BOOK IS DEDICATED TO MY FELLOW-
COUNTRYMEN—THE NEW ZEALAND MAORI

*Turn your face to the sun and the shadows
will fall behind you.*—MAORI PROVERB.

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PREFACE

By SIR WILLIAM ARBUTHNOT LANE, Bart., C.B., M.S.
Consulting Surgeon to Guy's Hospital, etc.

A CAREFUL reading of the MS. of this book convinces me that it is one of the most valuable reports ever prepared regarding the natural mode of life of Mankind. Long surgical experience has proved to me conclusively that there is something radically and fundamentally wrong with the civilized mode of life, and I believe that unless the present dietetic and health customs of the White Nations are reorganized, social decay and race deterioration are inevitable. It is almost impossible to exaggerate the mass of personal misery and national loss which follows upon the neglect of intestinal health. The New Zealand Maori view that when the bowels are clean the whole body is clean is perfectly sound scientifically, and its ethical significance is far wider and greater than most of us imagine. The connexion between the nervous system of the abdominal and pelvic region and that of the brain is so close and intimate that literally it is a fact that the state of the mind, and even of the character, is largely governed by the state of the bowels. Chronic intestinal stasis, constipation as it is commonly termed, means that a mass of dead fœcal matter—really filth—which ought to have been emptied down the sewer is retained in the lower bowel, and while there it presses upon the most delicate and complicated machinery of the human body, namely the genital apparatus. Marital happiness and sexual efficiency are thereby seriously impaired. The whole body gradually becomes saturated with bowel poisons, and this poisoning

produces physical disease, mental depression, and disorganization, and frequently moral disorder as well.

The natural remedies—or, rather, the preventives—were clearly known to the Ancient Maori. By diet and by exercise of the abdominal and pelvic muscles, the Maori kept themselves physically fit and healthy. If the so-called civilized nations of the present day could be persuaded to adopt the Maori diet—abundance of fruit and vegetables, coarse meals, with occasionally a little fish or bird—I believe most firmly that the Cancer Problem among the White Nations would cease to exist. There was no cancer among the New Zealand Maori—or any other native race—so long as they lived their own natural life. It was only when they adopted the artificial life of the White Nations that such diseases came among them. As to the contagious diseases, the Maori public health laws were obviously sufficient to eliminate these, and until the Maori came under the control of European public health officers, acting as emissaries of “civilization”, the spread of contagious diseases was impossible: the exercise and health parades were alone sufficient to ensure rigid prevention. Indeed, one of the most interesting and valuable parts of this report to my mind is the record of the Public Health Laws of the Ancient Maori. It is deplorable to think how far behind these wise and kind sanitary provisions Europe still is. Only recently, in the matter of Sunlight, have we begun again to realize how much of life and health we lose by shutting out the light of heaven from our rooms and smothering our bodies away from the sunshine. The Maori was quite correct in his argument that clothes, as a fetish, constitute the principal means of spreading and hiding the most disastrous of all diseases. It seems to me a matter of the deepest regret that the

wonderful health laws of this ancient race—the laws which enabled it to live happily and improve itself vastly during so many thousands of years—should have been so little understood in the past and so thoughtlessly brushed aside as valueless and even harmful. Civilization necessarily demands personal and social adjustments in different countries, but surely these can be made without sacrificing health and happiness ! I am more than ever convinced, after reading this MS., that if civilized humanity will take the trouble to understand the fundamental health laws which govern native-life, and endeavour to apply them and get those in charge of the nation to advocate and enforce them, the gain to the nation would be almost incalculable. In the matter of diet alone very great reforms could be enacted almost immediately by enlightened public opinion. As to daily exercise, it is shown here that every person capable of movement can benefit by it, and I am certain that the only natural and really beneficial system of exercise is that developed through long ages by the New Zealand Maori and their race-brothers in other lands. The immobility and fixation of the lower half of the trunk necessarily keeps the contents of the lower bowel more or less stagnant, and retards their proper expulsion easily and frequently. Were the habit cultivated by civilized Europeans of regulating their diet and exercise in such a manner as to ensure three soft motions a day (as was the Maori habit), undoubtedly this efficient and frequent emptying of the lower bowel would benefit public and personal health almost unbelievably. An obese and inflated abdomen is a truly hideous and unnatural sight, as unhealthy as it is unlovely ; but an overloaded colon is much worse : it is the chief cause of our mental depression, national pessimism, marital unhappiness, and social disorder.

Perhaps it is as well here to disclaim the notion that there is any intention of advocating a “reversion to savagery”. What is advocated is *the return to the natural mode of life in which the human race was evolved*—the only mode of life in which it can continue to improve rather than to deteriorate.

Finally, while I am not expressing any opinion on the great anthropological questions involved in this Report, I may point out that this science is still very young—hardly a quarter of a century old—and that it may well be that in this Report we have raw material for the development of modern anthropology and ethnology in many different directions. Certainly what is involved here is the very foundation and spread of modern civilization, using the term in its widest sense, as the system of life which consciously distinguishes *Homo Sapiens* from the lower animals—or the Ancestral Peoples, as the New Zealand Maori aptly describe them. If, as the result of further research, it be found that the Moroccan Mauri, the American Maya, and the New Zealand Maori are one and the same, a new view of the race history of man will have been presented: a view as intensely interesting as it is vastly important, and a view which must inevitably reorganize our present conceptions of the evolution and improvement of Mankind.

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FOREWORD

By HOHEPA TE RAKE

IN ancient days it would have been a crime to publish the Sacred Knowledge of my race, and for such an offence a chief would have been stripped of noble rank. But in the course of my travels I have found that the people of all civilized countries regard the New Zealand Maori as a “native”, i.e. a savage. The English may talk of him as “a fine man”, but in their hearts they consider the Maori an inferior, and a member of a backward race. It is desirable therefore to establish the facts of Maori Culture.

As an example of the great need to clear up wrong conceptions I may quote from the article on the Maori in the *Encyclopedia Britannica* (11th edition), which may be said to reflect the mature opinions of European and American scientists :—

“ Every Maori was a soldier, and war was the chief business and joy of his life. Tribal wars were incessant. The weapons were wooden spears, clubs, and stone tomahawks. Cannibalism, which earned them in earlier years a terrible name, was generally restricted to the blood-thirsty banquets which always followed victory. The Maoris ate their enemies’ hearts to gain their courage, but to whatever degree animistic beliefs may have once contributed to their cannibalism, it is certain that long before Captain Cook’s visit religious sanction for the custom had long given place to mere gluttonous enjoyment . . .

“ The Maoris had no regular marriage ceremony. Polygamy was universal, and even to-day they are not strictly

monogamous. The power of the husband over the wife was absolute, but women took their meals with the men, were allowed a voice in the tribe's affairs, and sometimes accompanied the men into battle."

To one who knows the real facts this is an inaccurate and degrading travesty of the facts of Maori life, and the insult is not wiped out by the patronizing statement shortly following that the Maori is well "liked" and has been described as "the Briton of the South".

In no circumstances are Maori science and history ever considered by Europeans in the same manner as the learning of their own civilization. What attention has been paid to them has been generally in the nature of the condescending study of a race of ignorant cannibals. Had the Maori scientists realized this sooner I am sure they would have consented to have the Sacred Legends recorded, and I am counting on the approbation of my seniors in New Zealand for what I am now doing. In Miss Ettie Rout the Maori have at last found a reporter and legend-carrier who will accurately and honourably record the facts and feeling embodied in Maori Legends, and I hereby declare that all the evidence not ascribed to others or known previously to the reporter, has been furnished to her by myself as some of the Sacred Legends actually handed down generation after generation by selected members of the Maori nobility.

Finally I wish to record the fact that my knowledge of these Sacred Legends was conveyed to me chiefly by the following Maori Rangitiras and Tohungas : Rangiteaorere, Tutanekai, Harehare, Tamarangi, Tikitere, Retireti, Te Heuheu, and others.

HOHEPA TE RAKE.

REPORTER'S INTRODUCTION

THE major portion of the evidence in this Report has been furnished by Hohepa Te Rake, but I have endeavoured to record corroboration wherever possible, and I have myself selected the illustrative matter. I have also compiled the glossary and index, and tried to make both as accurate and useful as possible, but any amendments and improvements that can be suggested by students will be welcomed.

The object of publishing this Report is to preserve permanently some of the World's Sacred Legends—similar to those which have perished in the Sagas and other lost and forgotten Oral Traditions. Hitherto it is almost entirely the Secular Traditions of the Ancient Maori—the songs and recitations of the people, not the Law and Sacred Legends—which have been recorded in the numerous books written by Europeans about the Maori. Thus many misconceptions have grown up, and it will not always be easy to secure unbiased consideration for some parts of this Report. Never in the history of European civilization have the Sacred Legends of any Native Race received the careful and respectful recording that should have been given, and for lack of this many priceless Legends have gone for ever. With love of truth and desire for knowledge many Europeans combine a curiously intense hostility to new facts and an implacable hatred of ethical and economic principles different from those on which they suppose civilization to be established and maintained. In addition they are hampered by the most amazing credulity in regard to the alleged beliefs and customs

of those peoples they term "natives", and by a false sense of superiority over all other peoples of all times. This combination neutralizes the moral benefits that might otherwise result from the acquirement of new knowledge.

In this Report I am not stating any set opinions or theories of my own, and I have not excluded evidence which others may misinterpret, e.g. in regard to the Jews. I am not suggesting that the Maori are Jews, rather that they are Israelites. One may realize the indebtedness of the world to the Jews for the preservation of the Hebrew Legends, while at the same time suspecting that this literature no more belonged to them than the philosophy of Jesus belongs to the so-called Christian nations. My endeavour throughout has simply been to record accurate evidence and fair comment—record this faithfully and completely. In this way only can the worth of the Ancient Maori civilization be revealed, and certainly I hope that this Report will do something to counteract the many foolish and disgraceful untruths through which Maori culture has hitherto been so deplorably misunderstood. I also felt that the method of correct reporting would best aid scholars and scientists in the comparative study of Mankind, and best aid the medical authorities who are endeavouring to benefit the health of Europeans by making known to them the superior hygienic wisdom and health practices of Native Races. But most of all my desire, as a New Zealander, has been to rescue from oblivion the Sacred Knowledge of my Ancient Maori compatriots. To-day the few unspoilt survivors of the Ancient Maori nobility behold the deterioration of their Race, the crumbling of their customs, and the wreckage of their lofty social ethics and religion. Down the gulf of time their Ancient Culture threatens to disappear. Not a year is to be lost if we would record what

were the foundations of this life of the past, for the centuries to come will be increasingly less qualified to understand and appreciate the place occupied in the World of Man by the New Zealand Maori—the bravest of all travellers, the greatest of all discoverers, and the most enduringly successful of all nation-builders.

It is true that their Sacred Health Lore is recorded only in abbreviated written form, and that for the most part its preservation is dependent on Recitation. But every etymologist knows that sound rather than spelling is the safest record. Further, to the Ancient New Zealand Maori such Oral Traditions were a sacred trust successfully transmitted from one generation to the next for thousands of years. The Maori remembrance in this respect is the noblest fulfilment of national obligation that the world has ever known. Now, alas, it languishes! In the few Native Reserves left to them in New Zealand, there are Ancient Maori Elders struggling valiantly to impress on the present generation the importance of still memorizing the Sacred Legends, but these Elders are slowly and tragically sinking into despair and death, as the members of the present generation become increasingly Europeanized. The trained memories which were the trustworthy vehicle for so long are becoming fewer and fewer. Soon none will be left. For this reason I have chosen not Memory, but the printed report, for recording this evidence, and endeavoured to make it honourable, accurate, and reverent. The reporting of these Legends has involved more than twelve months' incessant work, and the revising and illustrating occupied a further period of twelve months: altogether some two years, in addition to years of study in New Zealand. And yet I have recorded only a very small portion of the Sacred Legends of

the Ancient Maori! Only as much as my limited funds permitted!

Perhaps it is well to state here that my claim to be qualified to record such evidence faithfully and accurately is based on many years' experience as a New Zealand Lawcourt reporter and on over thirty years' residence in New Zealand.

For the sake of convenience, the narrative form has been adopted, and for the benefit of untrained readers comparative references have, as far as practicable, been limited to two easily available and popular ready-reference works—*The Encyclopedia Britannica* and Mr. H. G. Wells's *Outline of History*.

The word "Legend" has been used throughout instead of "Law", but the Maori regarded the Sacred Legends in the same way as the Ancient Israelites regarded the Law. Knowledge of the Sacred Legends was strictly limited to the nobility—priests, scientists, and intellectuals—and no Ancient Maori Legend-carrier would condescend to impart his special knowledge unless he were persuaded that by so doing he was advancing the welfare of mankind and establishing the Brotherhood of Man.

As to the worth of the Maori mode of life, it is, in one sense, sufficient to record that a little over twelve hundred years ago the Maori landed in New Zealand, 800 strong—two-thirds men and the rest women and children. At the end of the eighteenth century—that is before the occupation of New Zealand by Europeans, they numbered about $1\frac{1}{4}$ million. Various proofs of this are available. For example, all over New Zealand, particularly in the northern parts, there are the ruins of ancient pallsided villages, or walled cities, and other indications of a numerous and active people. Pit-cultivations and terrace-cultivations, which are known to

be permanent buildings—they are, indeed, the evidence produced in the New Zealand Native Land Court to establish claims to territory—are to be seen in every part of the country. Early European writers and missionaries recorded again and again that the Maori were so numerous that they “filled the whole land”. Such statements are repeated to-day when the Maori number only fifty thousand, without apparently any realization of the indictment such evidence constitutes against Christian civilization. For example, in a little book issued in 1914 by the Society for Promoting Christian Knowledge, written for the Marsden Centenary (1814–1914), and entitled *A Great Missionary Pioneer*, the author (Mrs. E. M. Dunlop) says :—

“It is of special interest just now to review the work that has been accomplished in New Zealand during the last hundred years, and to consider the working out of the trust committed to our Nation when, under favourable auspices, we thus ‘took up the White Man’s Burden’.

“The Maoris were then a race of highly intelligent people living in a state of ignorant savagery (!). Now that a hundred years have passed, have they any cause for grievance were they powerful enough to give expression to such thoughts ? (!) It may rather be confessed that immense benefits and blessings have been bestowed upon them.

“In former times the Maoris were numerous, and even their constant warfare failed to prevent their increase. They filled the land, and they possessed virtues which have received continued recognition . . .

“Against the improvement in his lot may be placed the apparent fact of the diminution of his numbers. Civilization appears to tend in some mysterious way to his decrease.”

There is, however, nothing in the least “mysterious”

about the destruction of the unarmed Maori people by European bullets and artillery. And the Maori were slain thus by the thousand. There is nothing "mysterious" about the spread of syphilis, tuberculosis, and many other diseases introduced by the White Man, and spread mainly by the abolition of the health parades and native dances and by the deleterious changes in diet and clothing.

It should be definitely recorded here that the results to the New Zealand Maori of their attempted Christianization are absolutely disastrous. The Maori people have been ruined, and the Maori civilization has been reduced to wreckage and obloquy. The basis of their economics was the community-ownership of the land and of the necessities of life. When this community-ownership was destroyed, their whole social fabric was perished. The Maori was led to believe that by the Treaty of Waitangi this community-ownership would be preserved, and that the Europeans and the Maori would live together in the Christian brotherhood pictured by the Missionaries. Actually not more than one in ten of the Maori is as comfortable and happy and healthy as under the Ancient Maori civilization, the vast majority have been exterminated, and many of those who have survived are demoralized and deteriorated almost beyond recognition as members of a great and noble race.

Finally, it may here be explained that in the course of this evidence several matters have arisen which could not be adequately dealt with here, without overloading the Report with matter more in the nature of comment than evidence.

The most important of these are as follows :—

1. VANISHED PEOPLES.—It is frequently alleged that the ancient inhabitants of Easter Island, Peru, and elsewhere have vanished, without leaving any trace of themselves

beyond the megalithic buildings. These inhabitants did not "vanish"; they peopled Polynesia and the Americas long long ages before these parts of the earth were "discovered" by modern Europeans. Their Life Symbolism they took with them; their dead property (buildings and so forth) they did not regard as wealth, and left it behind for the astonishment of those who have not yet learned to know and value Life for itself.

2. SUN-CULTS.—The Sacred Temples of the Ancient Maori, as well as other buildings erected for sacred purposes (that is, for religious and scientific purposes), were oriented at noon on the March solstice (see pages 130 and 293 of this Report). The purpose was astronomical chronology—not superstitious magic, or "sun worship"—whatever may be meant by that hackneyed and overworked term.

3. MEGALITHS.—There were two methods of building and carving these which, to the best of my knowledge, have hitherto been ignored by Europeans, viz. (1) cold casting in "concrete"; and (2) hot casting or carving in molten lava. The latter method was not described to me by Te Rake, but my previous knowledge of it was confirmed. In using wet concrete, the Stone Age man employed wooden moulds for the blocks forming the walls, etc. A suitable mixture of sand, sacred earth (cement), green-rushes and sea-water (or sacred water) was run into these moulds on the building sites—which were near the sea or near lakes and rivers, for the sake of convenience. But it was not always necessary to make such a mixture. The Stone Age migrants followed along the track of Sacred Mountains (and Hot Springs)—that is, active volcanoes. From these volcanoes molten lava was periodically available for the casting of statues and the making of objects, great and small, from megaliths to spear-heads and ornaments.

When, thousands of years later, Europeans visit such places, they are certain they have discovered the quarries from which the ancient builders hewed out their statues; but these observers have failed to allow for the fact that the neighbouring extinct crater was an active volcano at the time the gigantic statues, etc., were erected, and the so-called quarry was a cooling lava-stream. It was really much easier for the Stone Age Man thus to cut or cast his megaliths from cooling lava than for the Bronze Age Man to cast statues, etc., from molten metal heated artificially. Naturally such lava-casts would be placed most conveniently along the line of the lava-streams, and they set hard on the rocky base of which they formed an integral part. To this day, spear-heads are made of molten lava in the Solomon Islands and elsewhere and Te Rake tells me that after the eruption of Mount Tarawera some forty years ago squared blocks were cut out of the cooling lava by some of the Maori living in the neighbourhood and used for building purposes. If world-wide research is undertaken the unsuspected truth may be revealed—that these gigantic buildings and statues which have puzzled Europeans for so long are, for the most part, cast cold in concrete, or cast or cut hot from volcanic rock. This would account for the superabundance of such monuments in certain localities and their absence in others.

In *The Burlington Magazine* for November, 1912 (No. cxvi, volume xxii), there was a very valuable article on Iberian Sculpture by Jose Pijoan, summarizing the evidence regarding the prehistoric Spanish bulls—of which more than a thousand have already been counted. In this article the comparisons with the Greek and Chaldean bulls are very interestingly stated.

The evidence of geologists might also be useful in ascer-

taining whether the "stone roadways" of prehistoric times are not really in some cases smoothed lava-beds, from which the avenues of "carved statues" have also been cut whilst the lava was still hot and soft.

4. CONTROL OF FERTILITY AND MARITAL EFFICIENCY.—These matters require far more extensive consideration and record than has been given here, but they could best be dealt with in separate books. It is sufficient to note here that such control and efficiency were definitely inculcated—were, indeed, regarded as sacred obligations binding upon all married folk. Uncontrolled fecundity and wilful frigidity were regarded as sinful and abnormal; adultery was defined as loveless intercourse—inside or outside marriage; but controlled reproduction and sexual efficiency were known to be the rewards of cultivation—deservedly attainable only by Improved Mankind. Some native evidence I have given in *The Morality of Birth Control* (Bodley Head) and the practical details in *Safe Marriage* (Heinemann, Medical Books), but further research is required. It would, I am convinced, establish the fact that birth control has been practised by humanity for many thousands of years, and that the peoples who properly control reproduction ultimately outlive those who refuse to exercise such control and direction.

It might be well to note here that where malposition of the uterus was produced (to prevent further reproduction) this operation was performed by the Maori at childbirth; the hymen was removed at birth as a matter of routine; circumcision was performed at puberty when necessary for the purpose of temporarily restraining sexuality; the rectum and vagina were habitually washed out by suction and expulsion of water from a calabash or in hot springs and pools; certain leaves, herbs, roots, and nuts were believed

to induce temporary sterility if chewed at stated intervals, and they were so employed.

Maori men were taught it was their duty to ensure the female orgasm; if ejaculation occurred prior to this, intercourse should be resumed with the woman in the superior position till she reached her climax. Not mutilation but cultivation ensured mutual satisfaction. The native dances ensured bodily cultivation, the Legends embodied the Sacred Knowledge, and practical instruction was given to every adult. The first sexual union was ceremonial (see page 58). (In Sir Thomas More's *Utopia* prospective couples are advised to unite first under medical direction to ascertain suitability.) A Race Health Teacher showed each young man the best postures for intercourse; each young woman could receive similar instruction privately, or obtain the information from her husband. These are merely a few of the sexual health rules which so far have not been accurately and adequately reported.

5. SACRED FOODS.—The Taro was regarded as the most sacred of all foods, but all the root-foods (the fruits of the earth) were sacred, and as a class they were called *Ha-O-Ma*—Breath-Food for Man, or Foods which promoted the Breath of Life. Taro (or Ta-ra-o) was more than this: it was supposed to promote Race-Life—*Ta*, stalk (genitalia), *Ra*, sacred, *O*, food. Apart from this, Taro is ethnologically important, because it is a highly cultivated plant, without flowers or seeds, and propagated only by its tubers: it must, therefore, have been carried by human agency—perhaps in successive migrations from the Holy Land. At any rate, the Taro has been traced from Ancient Assyria along the following routes :—

(a) WESTWARDS.

1. To Egypt and along the north of Africa ; and down East Africa to Madagascar ;

2. Along the South of Europe to Spain and Portugal and down to the Canary Islands and Nigeria ;

3. Across the Atlantic to the West Indies and Tropical America ;

4. From Peru across Polynesia to New Zealand.

(b) EASTWARDS.

1. To India, China, Japan, and all South Asia ;

2. To the East Indies and New Guinea ;

3. Across Polynesia—perhaps from East Africa and Madagascar—and down to New Zealand.

(See Glossary, pages 295–6.)

I have given further details in *Native Diet* (Heinemann), but much remains to be recorded concerning the cultivation and uses of the Maori Sacred Foods—the foods which were believed to promote personal health and race immortality. Indeed, it may be said that the ethnological aspect of the geographical distribution of the food-plants has hardly been considered at all ; we know, e.g., that the Kaffirs grow maize and make maize beer, that the Amer.-Indians do the same, and the New Zealand Maori the same, but we have drawn no definite conclusions from this astonishing fact.

6. ANCIENT AMERICAN CIVILIZATION.—The comparisons made with the Ancient Peruvian and still more with the Ancient Mexican civilization are quite inadequate, but I have formed the tentative opinion that if certain existing Mexican Indians of the Cordilleras were studied carefully their connexion with the New Zealand Maori could be established. It is worth noting that they use the same kind of war-gong as the New Zealand Maori *Pahu* (war-gong).

This is a large piece of light dry wood suspended from a framework, and usually it is struck with a wooden mallet. Sometimes the gong is made of a hollow carved tree-trunk—painted the sacred red. Some of these gongs have a large loose wooden tongue for striking, and the tree-trunk is carved in the form of human-face (representative of the Sacred Life-Symbols explained later in this Report). One useful link between the Ancient Mexican and the Ancient Maori civilization has been illustrated, viz. the Jade Tiki—see Figure 17, page 226, and Plates XXX and XXXI, facing page 226.

In considering the connexion between the Maori and the American civilization, it must be remembered that the Maori claim to have left Mexico (for Peru) 3,400 years ago, and to have left Peru for the West over 1,500 years ago, arriving in New Zealand about 1,250 years ago. But still the Maori did not regard themselves as settled in New Zealand: rather they regarded New Zealand as one of their halting-places on the Great Migration to the West still uncompleted.

7. ETYMOLOGY.—Only a few casual references to etymology have been made in this Report, but enough has been said, I hope, to show that prolonged and careful study of the Ancient Maori language would take us far beyond the European “roots” with which most of us are content. It may be that in the Maori name for Easter Island, *Pito-o-te-Whenua*, or The Navel of the Earth, we have our own words “pit” and “fen” (*wh* is pronounced *f*). Biblical scholars may find that the name *Tekel* may be connected with the Maori *Tiki* (a contraction of *Ti-Kai*) and the Ancient Mexican *Tikal*. *Tekel* is generally translated as “weighed”, but the idea is that of a life-measurer or life-maker—a race-standard

or creator; and thus there is a connexion with the inner meaning of the *Swastika*—the latter half (*tika*) being the same as Tikal or Tiki or Tikai—i.e. the root-sustainer and cultivator of the race, the *membrum virile*. The representation of Tkel, Tikal, Tiki, and Swastika by the Sacred Life-Symbols is obviously connected with the Ancient Fertility Cults. The same applies to *Ai* as meaning *Yes* (the supreme and ultimate affirmative) and meaning sexual intercourse; and thus we must compare the Maori *Ai* with the Ancient Persian *Ae* (mother or wife). But these ancient meanings in Maori will not be revealed if we allow the Secret Language of the Maori nobility to decay; that language is still living, or shall we say it is still quivering in suspended animation. If it perishes, the fault will lie at the door of modern European scholars.

From etymology one naturally turns to a comparison of the things named—e.g. take the fiddle-shaped *Ko-te-ate*. This instrument, made of wood or bone (often highly decorated), was used ceremonially at Sacred Dances. The meaning is *Ko*, of; *te*, the; and *ate*, the heart (see Cover Design). In Maori Symbolism the handle is the *membrum virile*, the body is the female pelvis, and the two side-notches show the external female organs (that is, the heart of Sitting Woman). It would be interesting to trace the connexion between the Ancient Maori *Ko-te-ate* and the modern European fiddle or violin—of identical shape and still bearing conventionally the same Sacred Life-Symbols. The particular signs used on the modern violin are the Maori script signs for the hereditary nobility. (See page 158, end of line 5 of script.)

On Plate XXX (3), page 226, it should be noted that the lower part of the Jade Tiki is a use of three-toed feet and legs as disguise for labia and external female genitalia. The same

form in outline is used on Maori rock carvings for canoes (cf. so-called prehistoric "sun-boats"). The canoe is one way of representing Woman—as a vessel or as Mother of the Race—and the "oars" indicate generations.

As to the names of the Maori Tribes, I have pointed out the possible connexion between Arawa, Arawaki, Iroquois; further investigation may prove a connexion between Iroquois and the Iraquis (of modern Irak).

Etymologists might also study such phrases as *Kia ora*—supposed to mean "Good Health" (as a toast), but the literal meaning is "towards the sun"—the sun as the source of health and life. *Kia ora* should be compared with the Italian *Chia (H)ora*, meaning "What o'clock", or literally, "towards the sun", or "what is the place of the sun in the heavens?"

Similarly the inner meaning of a phrase may disappear, but be recovered by study and research, e.g. when St. Paul uses the phrase "whose God was their belly", is he referring to abdominal exercise and the cultivation of the body? When he speaks of the Cretans as "evil beasts, slow bellies", is he referring to their neglect of abdominal dances and consequent overloaded bowels? (See page 231 of this Report.)

8. ART.—When we speak of Maori Art it must be understood that we speak of Maori Symbolism. There was no Art apart from Symbolism—that is, there was no such thing as Art for Art's sake. The carving was not sculpture in the European sense at all: it was writing and expression of ideas and principles. Thus to describe a Maori carving as "crude" is absurd. One might as well describe a printed page as a "crude" picture of insects or birds. The twin ideals of Ancient Maori life were Beauty and Duty, but Beauty must

be expressed through the performance of the Duty of cultivation. On this Religion of Cultivation and its Symbolism the whole of Maori Life and Art was based.

9. BASIS OF CIVILIZATION. — The Ancient Maori philosophers claimed that the basis of civilization and of permanent race-existence was Cultivation—not Conquest; that successive waves of conquest might pass over a country and still leave the aboriginal cultivators in possession in the long slow course of Human Evolution, the reason being that the Conquerors were unable to cultivate the means of life and hence ultimately lost life itself; thus conquest was much more liable to be fatal to the conquerors than to the conquered. Permanent race-existence they considered to be dependent on race-improvement, and this resulted not so much from the elimination of the unfit, as from the preservation and cultivation of the fittest. I hope to establish these claims in a later book.

10. MAORIOLOGY (or MAURIOLOGY).—This study should be raised to the level of Egyptology and Assyriology. When this is done, the intermediate cultures of Prehistoric Europe and America will have a flood of fresh light thrown upon them. A complete statement of the Maori system of numerical notation would be one of the best ways of revealing the value of Maoriology to modern scholars. The explanation of this given on pages 151–3 of this Report is quite inadequate and should be extended by qualified Maori scientists still living in New Zealand.

It will be observed that, with one or two exceptions, I have made no reference to books written by Europeans about the Maori, but rather throughout this Report I have cited only first-hand Maori evidence obtained by myself as a professional reporter.

In conclusion I have to thank Mr. H. G. Wells for permission to quote long extracts from his *Outline of History*, the proprietors of the *Encyclopedia Britannica*, and other authors and publishers acknowledged throughout this Report.

ETTIE A. ROUT.

LONDON, 1926.

NOTE.

The word Maori should be spelt Mauri, and should be pronounced Ma-öori (almost Mow-ree). "Maori" is plural and collective—like Chinese, French, English, etc. "Maoris", and the still more abominable "Maories", are coined words, basely coined, and quite incorrect.

PART I

ORIGIN AND MIGRATION OF THE
NEW ZEALAND MAORI



FIG. 1.—MAP OF ROUTE OF GREAT MIGRATION.

ORIGIN AND MIGRATION OF THE NEW ZEALAND MAORI

THE origin of the New Zealand Maori is still a subject of discussion and acute controversy with European and American scientists, but the Maori himself is perfectly clear as to the history of his race from the remotest ages. Had the facts now published for the first time been made known before, it is probable that ethnology would have benefited considerably, but the truth is that the Maori legends have never been treated seriously by Europeans, and no man of science has ever succeeded in penetrating into the secret lore of what is undoubtedly one of the most remarkable races in the world. A new conception of race origins may, it is believed, be gained by a careful study of the facts now brought to light and published for the first time in English.

In the next few pages the Maori migration legends, as handed down for many generations by the Elders and Men of Learning, will be summarized as briefly and explicitly as possible.

The Holy Land, the land where Mankind (*Maori*) was created, was Assyria (*Ithiria*), the land of Western Asia. When this land became over-populated different sections of Mankind migrated in different directions: the White Maori went to the North; the Black Maori to the South; the Yellow Maori to the East; and the Brown (New Zealand) Maori to the West. There were originally twelve nations, or houses, of the Brown Maori in Assyria, all descended from Ha-Kopa (Jacob), and they first migrated to Egypt, where they built cities; after a time they returned to Assyria, but a few generations ¹ later they split into two parties, and one

¹ The New Zealand Maori often calculates in generations, but the number of years reckoned to a generation varies. There were 134 generations from the time of the Great Migration from Assyria to the time of landing in New Zealand, and they may be tabulated thus:—

Assyria to Mexico	9	generations of 35 years each.
In Mexico	44	„ 50 „
From Mexico to the departure from Peru .	37	„ 50 „
From Peru to N. Zealand	12	„ 25 „
In N. Zealand (Te Rake was born in 1884) .	32	„ 40 „

party began its Great Migration to the West. Two nations remained in Assyria, but ten crossed the Caucasus until they reached "a cold climate" (i.e. the Black Sea), where most turned westward and journeyed across Europe. During this migration three of the nations broke off from the main body and either settled in the lands through which they were passing or migrated in other directions; thus it came about that representatives of only seven nations eventually reached Portugal (Po-tu-kera). During their passage across Europe the Brown Maori had encountered the White Maori, gigantic men and fierce fighters, who would not allow them to settle peaceably in any numbers. Five of the seven nations, and certain noble women of the other two nations, sailed west from Portugal and reached Mexico (Hawaiki-nui) where they organized themselves into one strong nation, built the seven cities referred to in their legends and remained for many generations. Of the two nations left in Portugal, some members migrated to Morocco, others to the Canary Islands and elsewhere, and others remained in Portugal.

The settlers in Mexico had long been in possession when the great White Maori came down from the North and made war upon them. When Mexico fell, the Brown Maori were scattered in defeat, some going north, others to the islands in the Gulf of Mexico, others to different parts of Central America, Yucatan, etc. Many settled in Jamaica (Hawaika) or founded colonies in Guiana (Waini) and countries afterwards said by Europeans to have been inhabited by the Arawak (Arawa) tribes. Those not dispersed gathered themselves together and went south, reaching Peru (Eperu) which then included a great part of South America. There they established themselves in the new and uninhabited land, fighting wild beasts and building up their civilization. At last a great council was held at Titicaca and one nation, the Arawa, decided to migrate still further West. They established a colony on Easter Island where they took roots, seeds, and birds with them, especially a great stock of tubers (*Taro*, *Kumara*, etc.), for cultivation in the new land they hoped to find—the Promised Land. Supplies of food ran short on Easter Island, but luckily starvation was averted by the arrival of immense flocks of birds (*Manu-*

Tara-Ara) which came from the American mainland, as plover still go to Hawaii, a distance of 3,000 miles, and the god-wit cross from New Zealand to Siberia.

It should be mentioned that Titicaca became a Holy Place to the Maori, because it was there that the Sacred Staff had sunk right into the Earth and the Stones of Remembrance were commemorated by the Maori *Tiki*—an ornament composed of the Sacred Life Symbols, to be described at greater length in another portion of this book.

At Easter Island (*Pito-o-te-Whenua*) the Maori erected gigantic statues and other memorials were raised at different islands between Easter Island and New Zealand. The strong northern currents prevented the Maori travelling directly westwards, and when they reached Tahiti some of them sailed yet further North to Hawaii. Others made their way southwards and westwards, journeying through the South Sea Islands where they met for the first time, since leaving Assyria, the Black Maori—quite a different type from themselves, physically, mentally, and morally. Unlike the White Maori, the Black Maori did not fight whomsoever they came across.

Passing through the South Sea Islands and leaving monuments to mark their passage, the Brown Maori ultimately reached New Zealand, some eight hundred strong, in seven canoes,¹ arriving separately in different parts of the country. There they found the so-called Moriori, or Maoriuri, the descendants of the Pre-Human Ancestor. It was assumed that these people had migrated eastwards and were the Children of the Dawn, whereas the Maori had always travelled towards the Setting Sun and were people from the Farthest

¹ As there is some misapprehension regarding the canoes of the ancient Maori the following description from Tregear's dictionary (*sub voce* Arawa Canoe) may be useful: "This canoe is said to have been built in Rarotonga, a place on the other side of Hawaiki. It is doubtful if this is the island now known as Rarotonga (Raratonga), the canoe being made of *Totara*, a tree which does not grow in Hervey Islands. The name of the forest where the trees grew was Tawhiti-Nui; and they were dragged down the river Hauhau to the sea. The builders are said to have included in their number Rata, Waheiroa, Ngahue and Parata. It was the first canoe completed; then followed the Tainui, Matatua, Takitumu, Kuruhaupo, Tokomaru and Matawhaorua. These canoes were all hewn with the celebrated greenstone axe made from Te Poutini, the stone fish of Ngahue. The Arawa was a very large double canoe with a house on deck and was rigged with a foresail, mainsail and mizzensail. . . . The Arawa was burnt at Maketu by Raumati."

West—not from the East as Europeans have mistakenly guessed.

The Maori's claim to have inhabited Easter Island, and erected the monuments there, is profoundly interesting in view of the discussion among European and American savants as to the origin of those monoliths. According to Maori legends Waihu is the name of a boiling spring on Pito-o-te-Whenua—the Maori name for Easter Island.¹ This island has many names—Davis's Land, David's Island, San Carlos Island, Paasch Island, Rapa-nui, Teapy, and Te Pito te Henua, etc.; and the literature about it would fill a small library. Among the latest Europeans to write on the subject is Professor J. Macmillan Brown, of Canterbury College, New Zealand University, in *The Riddle of the Pacific*. Reviewing this book the London *Observer* (May 31, 1925) remarks:—

“ Yet here, to the amazement of the world, there have been erected in an almost unbroken line along the coast, be its contour lowland or cliff—indicating, therefore, no change in shore- or sea-level since their construction—immense platforms, 400 to 500 feet long and a dozen feet high, with sepulchral vaults beneath them. They are built of huge blocks of basalt, 8 to 10 tons in weight some of them, ashlared and fitted to a nicety, according to the ‘most excellent rules of art’, and inexplicably similar to the work of the pre-Inca masons of Peru. Still more astonishing, there were upreared upon these structures titanic monolithic human images, some of them 30 feet in stature, and scaling 50 tons. Nor does surprise end here. The head of each statue was surmounted—obviously after its erection—by a separate coronoid cylinder or hat of red tufa, also tons in weight. Though all these imposing monuments have now been (mostly) maliciously overthrown, they stood erect on their platforms defying the gales of the Pacific for untold ages.

“ The majority of these images were quarried from the rock outcropping in the walls of one of the volcanic cones, partly high up on the outside, but chiefly from the slope inside its cauldron, and more than 100 feet below its brim.

¹ Pito-o-te-Whenua, meaning literally the navel of the earth.



1



2



3



5



4

COMPARATIVE HEAD-DRESSES, ETC.

Hawai. 2 Greek. 3 Ancient Maori Priest. 4 Egyptian. 5 Easter Island. (See Glossary)
[face p. 6

Many figures had been transported thence to the platforms, but hundreds still 'lie tier upon tier', in all stages towards completion, many of them still attached to the living rock out of which they were carved, and where they were completely sculptured, except for a narrow ridge along the spine, before final separation. Then, suddenly, the craftsmen downed their obsidian gravers and chisels—to be recovered centuries later by modern diggers—and took their departure for ever, leaving their handiwork to the astonishment of the centuries."

In the *Journal* of the Royal Geographical Society for May, 1917, there is a report of the Mana Expedition to Easter Island, afterwards expanded into a book entitled *The Mystery of Easter Island*, in which Mr. and Mrs. Scorseby Routledge give an account of their 16 months' stay on the Island. Many of the names they mention are obviously of the New Zealand Maori language, but the leaders of the Expedition have the Eastern migration theory fixed in their minds, and they conclude: "It seems certain, as has been said, that we must look to the West and not to the East for the original home of the Easter Islanders," in other words that they came from Polynesia, etc.

In the course of an interesting discussion, Dr. H. O. Forbes referred to the valuable work of Fleet-Surgeon Palmer, who in 1868 was an officer on H.M.S. *Topaze*, which brought over the two monolith figures now at the British Museum: "One of the greatest losses to Easter Island ethnography which can never be replaced," said Dr. Forbes, "was the disposal by auction of Fleet-Surgeon Palmer's unique collection made on his different visits to the island close on fifty years ago. He possessed, I recollect, a larger number of inscribed tablets than any collection I know of. This collection was offered by his family to me as Director of Museums for Liverpool, but my trustees declined the purchase of 'objects from such a remote and uninteresting place'. It was probably declined elsewhere, since it was dispersed by auction. Two valuable papers by Palmer are to be found, one in the *Journal of the Ethnological Society* for 1869, and another in that of this Society (Royal Geographical Society) for 1870." Dr. Forbes then approached

even nearer to the Legends of the Maori in the following passage: "The origin of the astonishing culture seen on Easter Island is, of course, the most interesting question awaiting elucidation. The latest theory is that of Professor Elliot Smith, who holds that it is part of what he designates the heliolithic custom, which spread from Egypt after the year 900 B.C. all over the world, and is to be recognized everywhere by its exponents building megalithic mausolea, holding peculiar beliefs regarding stone images and mumification, worshipping the sun, and having their wives' chins tattooed. It is certainly difficult to recognize the hallmarks of this civilization on Easter Island. Palmer tells us that the men and women tinted their bodies, and had some dots over the eyes; but the lecturer (Mrs. Scoresby Routledge) did not mention chin tattooing on the island. The culture of Easter Island, as known to-day, seems to extend a hand both to East and West. To all who have seen or studied Peruvian masonry the piece of wall shown on the screen recalls at once, as remarked by a previous speaker, that of the pre-Inca stonework—a resemblance which I cannot believe to be fortuitous. Then the stone image found many years ago below some 60 feet of guano on one of the Peruvian Islands strongly resembles the smaller Easter Island figure at the British Museum, while the swimming-pillows of the natives would seem to be an echo of the caballites of the fishermen of Northern Peru. On the other hand, the stone fish-hooks obtained by Palmer, the use of the ground cooking-ovens, the clubs of wood like the *mere*, and the double-headed paddle suggest a connexion with New Zealand. After all one cannot help the conviction that the present people are not the original inhabitants of the island, though they may have some of their blood, and that they are not the sculptors of these huge images which form the mystery of that lone ocean volcano."

It would prove instructive if Europeans were to accept the Maori account of their own origin and migration as a working hypothesis, and ascertain to what extent the known evidence regarding the origins and migrations of mankind harmonize with these legends. Take the question of Easter



THREE ANCIENT MAORI

Three Members of the Ancient Maori Race whose knowledge has recently been interred with their bones. (See Glossary)

Island, the Navel of the Earth (*Pito-o-te-Whenua*) as the Maori call it. The New Zealand Maori claims that if he were to visit Easter Island he would be able to find and interpret evidence as to the truth of his traditional history. Again, the two gigantic figures from Easter Island now in the portico of the British Museum have presented a riddle which no European scientist has yet been able to solve, but the Maori claims to be able to do so and points to the fact that there are similar figures in New Zealand which his ancestors claimed to have brought from abroad. Similarly in the sections of certain American and British Museums devoted to Assyria, Egypt, Mexico, Peru, Central America, Guiana, and elsewhere, there are objects awaiting explanations which certain members of the old Maori nobility still living could furnish. Why not listen to what they have to say? May they not hold the Master Key that will solve these problems? May not the Maori hieroglyphics prove to be the very same as the Assyrian? And may they not be translated, with the aid of the Maori legends, on the walls and rocks of Mexico and Peru? Why not consider the Maori account of their voyages westward and ever westward from Assyria and believe that, after all, the New Zealand Maori may be speaking the truth when he claims to be the builder of the gigantic monuments found all along the course of migration described in his legends?

Something might be gained by seeking comparative evidence along the following lines:—

(1) Customs, social organization, religious beliefs, and land tenure.

(2) Modes of agriculture and industry.

(3) Proverbs, songs, and legends.

(4) Records on wooden tablets, calendar stones, and other forms of writing.

(5) Architecture and monuments.

(6) Decoration (as in the use of Sacred Life-Symbols); and national colouring—blood-red,¹ white (or buff) and black, with touches of turquoise-blue and jade-green, with some-

¹ That is "sacred red"—the colour of shed blood; the same shade as "mummy red".

times a trace of scarlet ; and a golden yellow in borders of garments, etc.

- (7) Clothing and head-dress.
- (8) Diet and methods of steaming food in ground ovens.
- (9) Physiognomy and physique.
- (10) Physical exercises and dances.
- (11) Tattooing (especially facial tattoo on men, and chin tattoo on women).
- (12) Similar language.

As an example of a similar code of morality, one may quote the following from *Travels in British Guiana* by Richard Schomburgk, 1840-44 (translated by Walter E. Roth), Volume II, page 248, paragraph 567 :—

“ Their ideas of female chastity are, of course, heavens-away different from ours. Every girl may, without in the least damaging her reputation, favour heaps of lovers, but as soon as she is married, the most inviolate observance of marital fidelity is, as already stated, demanded of her. In the freedom above mentioned, in the liberty of undisputed control over their own bodies, *the aborigines of Guiana correspond entirely with the natives of New Zealand*, as reported in Cook’s, Forster’s and Diefenbach’s voyages, though the debaucheries of which the female sex were guilty with the sailors on the first arrival of the Europeans are entirely foreign to the Indian women of Guiana.”

The similarities in monuments, architecture and art in America, Egypt, and Assyria are too numerous and well known to need extended reference here.

In New Zealand to-day, in addition to the wooden history-tablets, inscribed stones, carvings, statues, etc., there remain the legends enshrined in the hearts of a few of the old Maori Nobility, whose sacred duty it was to memorize the traditions of their race. It is monstrous to suggest these are idle fairy-tales, and childish rhymes, comparable with those of European nurseries ; on the contrary, they comprise knowledge of Social Ethics, Hygienic Laws, National History, Science, Genealogy, Poetry, Drama and Romance. All this and much more has been faithfully and correctly recorded in the legends and passed on from the older generation to

certain selected sons of the next generation and to a few women of the highest rank, much as the Homeric and Vedic legends were passed orally from one generation to another. The younger generation recited the legends at the sacred ceremonial meetings in the presence of certain Elders, the attendance of all other Maori men and women being prohibited, and this testing was done many times in every year, so that continuity and accuracy were ensured. It is not individual-memory that is relied upon, but the community-memory of selected nobles. Hence the New Zealand Maori regards these legends as irrefutable legal and scientific proof. The difficulty of recording these legends accurately and completely as matter for American and European ethnologists to work upon would be very much greater than might be supposed, for the recitation always proceeds at a great speed and interruptions are regarded as sacrilegious. To aid the memory wooden tablets are used on which sometimes only a few lines of hieroglyphics—merely catch-words—are inscribed. Hence it is only by mechanical means that a record could be taken and such a record could be obtained only from the old Maori Elders, and with their consent and help.

To prevent misunderstanding by American and European readers it will be as well to explain briefly the social constitution of the New Zealand Maori nation. First came the King, the hereditary ruler, who was of Royal Blood. Second there were the Princes, the King's sons, also considered hereditary rulers; third came the Nobility, really an aristocracy of intellect comprising Scientists, Doctors, Teachers, Lawyers, Architects, Artists and other intellectual sections of the nation; and fourth came the Warriors, specially concerned with military matters and athletics; and finally came the general mass of the community. From a military standpoint the first, second and third classes constituted the Reserves; the fourth and fifth (warriors and community workers) formed the first line of defence. In times of peace, every adult Maori was a worker, from the King to the lowest captive; every Maori always had direct access to the King; there was equality between men and women; and the children were regarded as belonging to the community.

As already explained, according to the New Zealand Maori, Men were divided into four races—the Brown, the Yellow, the Black, and the White Maori. The advancement of Man depended on the co-operation of these four races in liberty, equality, and fraternity. Each race had special qualifications, and therefore special gifts for humanity. The Brown Maori excelled in cultivation; the Yellow in art; the Black in repose; the White in mechanics. The special qualifications of the White Maori had made them superior in machinery, mechanical war, and the production of printed books. The Black Maori, on the other hand, excelled in the promotion of peace and rest, in the worship of Nature and the simple pleasures of life. The Yellow Maori excelled in love of beauty and was responsible for the production of “china”, painting, and other representations of form and colour. The Brown Maori were supreme in the cultivation of the earth, in the development of the human body, and the improvement of the mind by means of language and writing, and the recording of history. The superlative gift of the Brown Maori—a gift made to the whole world but as yet largely unappreciated, was the Terrace-Garden. The terrace-gardens of the Brown Maori in Assyria (Babylon), Mexico, Peru, New Zealand and many other parts of the Pacific ranked among the greatest Wonders of the World. These cultivations were infinitely more productive than the surface cultivations undertaken by other races of mankind; instead of destroying the natural beauty of the landscape they enhanced it, and they also had the advantage of occupying very little land, mainly hill-side and mountain land which would otherwise have been infertile. Moreover, instead of requiring constant labour they could be worked with a minimum of exertion. Above all, the terrace-garden method of cultivation was suitable for every kind of climate, particularly for cold climates. Where there were no hills, pit-cultivation was substituted, but this was fundamentally the same method of cultivation. The Brown Maori firmly believes that, were these methods of cultivation substituted for the undeveloped agriculture of Europe, every European country could be self-supporting in the matter of food, and the need for wars of conquest to ensure huge importations

of food would automatically cease. The terrace cultivations are described at length in Part IV, Section 1.

It would be as well in this place to insert part of *The Times* report of the meeting of the British Association held on September the 2nd, 1925, because it shows that European men of learning are beginning to realize the necessity of revising current theories regarding the Polynesian peoples and the spread of civilization :—

“ Mr. W. P. Pycraft, of the British Museum, dealt with the number of species of post-Mousterian man and the need for superseding the Frankfort base-line. He remarked that our conception, as anthropologists, of ‘ races ’, ‘ species ’, and ‘ somatological units ’ was in a state of ‘ mush ’. No scheme for the classification of man would stand the test of criticism, because all had been built up of materials which could not possibly hang together. *No race had been more misunderstood than the Polynesian. Yet the Polynesian was one of the most characteristic of all human skulls, and it was quite certain that it had nothing in common with the Mongoloid skull. From a comparison of skulls from New Guinea, Oregon, and California he drew the inference that the Polynesian was a migrant from America.*

“ In their efforts to arrive at a classification of man they must adopt the methods of the zoologists and throw their old traditions to the winds. It had become an ingrained habit of mind among them to regard post-Mousterian man as representing a single species, including a number of ‘ races ’. Yet none would insist upon a similar classification of the apes and monkeys, which they included in the same sub-order as the *Hominidae*. To judge by results, anthropologists had no great reason to be over-proud of their methods of work, and he appealed to those present to give the matter of the Frankfort base-line their serious consideration.

“ He contended that it had not a single redeeming feature and should be discarded, and with it should go the ‘ orbital index ’. It seemed incredible that they should have gone on so long gravely recording ‘ orbital indices ’ when a few moments’ reflection would show that such indices were absolutely worthless. If they could devise some index that would express the size of the orbit in relation to the size of

the face, then the terms micro-semic, meso-semic, and mega-semic would have some meaning. Their aim as physical anthropologists was to advance the science of physical anthropology, not to preserve such ancient monuments as the Frankfort base-line and the orbital index. The fearsome problem of disentangling the lines of descent of the various types of post-Mousterian man would never be solved by the continued use of 'average indices'.

"Mr. R. N. Salaman, discussing the inheritance of facial types before the same section, contended that *the perfect Greek type of face was now to be found among people of Jewish blood*. Examples of the straight line of forehead and nose could be found in the Jewish schools, preferably in the East-end of London. Out of 500 children there, 12 would be found who possessed the perfect classic type of face. Jews he divided into three facial types—the Armenoid, with the round head, hook nose, and small mouth; the Semitic, with the long, straight nose, big mouth, and thick lips; and the Pseudo-Nordic, with the small features, nose and brow often in a continuous line, and well-developed chin. When a Jew mated with a woman of the Nordic race the Nordic characteristics usually overcame the Jewish strain."

It may be a useful conclusion to this chapter to summarize the Maori traditions of their descent and migration. They hold that the truth of their legends is proved by the following system of Crests and Signs which were in use in the days of Ancient Assyria and can still be traced wherever the Maori have been.

The Crests of the twelve nations in Assyria were as follows : **THREE REPTILES** (*Ngarara*, crawling creatures) :—Turtle (*Tuatara*) ; Eel (*Tuna*) ; Serpent (*Taniwha*) ; **THREE FISHES** (*Ika*, swimming creatures, creatures of the water) :—Mermaid (*Ika*, in this sense meaning an amphibian), Whale (*Ika-nui*, big fish), Fish (*Ika-iti*, small fish) ; **THREE BEASTS** (*Kuri*, land creatures) :—Lion (*Kuri*, quadrumana or *Toa*, strong, brave animal), Dog (*Kuri-iti*, long, narrow animal), Bull or Unicorn (*Kuri-nui*, a large horned animal, possibly rhinoceros) ; **THREE BIRDS** (*Manu*) :—Dove or Pigeon (*Manu-karere*, or *Ma*), Plover (*Manu-ka*, the edible bird), Eagle (*Manu-nui*, the large bird).

In addition to these crests the Maori had the three signs of the House of Ihi-Ra-Iwi (Israel, or the Children of God). These signs were the Sun (*Ra*), the Moon and the Heavenly Bodies (*Te-Aopo*) and the Earth (*Te-Papa*). The Sun was the Divine Creator, the Moon was the Great Spirit, and the Earth was the God of Nature, so the Maori were alike the Children of the Sun, the Children of Heaven, and the Children of Man. These three made the Trinity represented by the Three Fingers seen on Maori carvings, indicating Intellect, Character and Physique.

The different nations or houses were organized and re-formed many times; hence where any considerable numbers of Maori migrated or established themselves representatives of many different crests would be found. The Sacred Legends say that while many members of the House of the Bull went to Mexico some dropped out while crossing Europe, and thus may have travelled even farther afield. That all the voyagers to New Zealand were members of one house is definitely proved by the fact that they all have the same crest—the Turtle.

As already stated, all the members of the ten nations did not migrate from Assyria to Portugal and the west. Certain parties remained in the various countries through which the migrants passed, and the subsequent migrations with their consequent intermarriages scattered those sections of the Brown Maori in many directions. But the main body of each nation can be definitely traced by their crests and signs.

The two nations which remained in Assyria were the Mermaid and the Plover, ten nations migrating being the Turtle, the Serpent, the Eel, the Fish, the Whale, the Lion, the Dog, the Bull, the Dove, and the Eagle. The three nations which fell out en route were the Whale, the Lion, and the Eagle, leaving five nations to go to Mexico—the Turtle, the Fish, the Dog, the Bull and the Dove. To these must be added women from the Eel and Serpent nations. Of all these, as already mentioned, only the Turtle, or Arawa, nation reached New Zealand.

The traditional descent of the Arawa Maori is from I-Haka (Isaac) who was the son of A-Pera-Hama (Abraham) and

the son of I-Haka was Ha-Kopa (Jacob), from whom came the Twelve Houses of Ihi-Ra-Iwi. The word Iwi means literally the ribs of a house (or of a man, etc.); therefore, Iwi means "The People". Ihi-Ra is obviously Israel, and Ihi-Ra-Iwi is obviously the Israelites. Ra in Maori means The Sun, or The Sun-God, or God; and Ihi in Maori means the origin or the source. Thus the term Ihi-Ra-Iwi means the People of the Sun-God or The People of God. The earthly country from which these People came was called Ihiria (Assyria), which is an abbreviation of Ihi-Ra-Iwi. An alternative spelling of Ihiria insisted upon by some of the Maori nobles is Ihirai.

The following extract from Maurice Fischberg's *The Jews, a Study of Race and Environment*¹ throws an interesting light on this legend of the migration across Europe and the Assyrian origin: "Historical evidence goes to show that there were already Jews in South Russia before the destruction of the Temple. This has been attested by inscriptions unearthed in various parts of the northern shore of the Black Sea. They are said to have come thither mostly from the Byzantine Empire and also from the Caucasus. In the latter country they have been even before the present era, and there is considerable evidence showing that many Jews have migrated from the Caucasus to South Russia. This puts a completely different aspect on the question of the origin of the Jewish types met with in Eastern Europe . . .

"There remains yet to be described another group of Jews, the *Karaites*, who, though they are considered only partly Jews, yet claim that they are the real descendants of the ancient Hebrews. These people are now found mostly in Russia, while small colonies are also found in Galicia, Turkey, and Egypt. They are followers of pure Mosaism, and do not consider the Talmud as authoritative. The founder of this sect was one Anan, who lived at the end of the eighth century. They were at first called Ananites, but later adopted the name *Karaites*."

The New Zealand Maori also had the name Ka-Ra-Ite—the Maori equivalent of our "Christ": Ihu Karaite, in Maori, is Jesus Christ.

¹ *Contemporary Science Series.*

It will be useful to tabulate here the Maori scheme of historical reckoning, working on the system of jubilees of fifty years instead of the generation system explained on page 3 :

	Jubilees.	Years.
From Assyria to Mexico . . . about	6	300
In Mexico „	44	2,200
From Mexico to Peru and in Peru „	37	1,850
From Peru to New Zealand. . . „	6	300
In New Zealand „	25	1,250
	118	5,900

To this total must be added the 14 Jubilees, or 700 years, reckoned by the Maori to have elapsed during their journey from Assyria to Egypt and back.

The Sacred Legends cover this period in much the same way as the Hebrew Scriptures, but the Maori believes that the translators and compilers of the Old Testament furnished inadequate calculations and histories for the period from the First Man to Israel, and entirely omitted calculations and histories for the period of evolution prior to the First Man—that is, for the Period of the Ancestral People, and their progenitors. The Maori Sacred Legends state that the Period from Nio (The First Man) to Ha-Kopa (Jacob) was about 243 Jubilees, 12,150 years. Prior to this there were Three Stages—of unknown length—which were briefly stated as follows :—

(1) From the First Man back to the Dog and the Bird.

(2) From the Dog and the Bird back to the Fish and the Serpent.

(3) From the Fish and the Serpent back to the Reptile. The Tuatara lizard was taken as representative of the Reptile, the oldest stage, but it was not supposed that the Tuatara was actually the first creature. Thus the history of civilization according to the Maori Sacred Legends can be divided into two main eras :—

	Years.
First Man to Israel	12,150
Migration from Assyria to the present time	6,630
	18,780

That is, the Maori Legends carry us back about 17,000 years B.C. so far as civilization is concerned. Prior to civilization, the Maori scientists hypothetically estimated Time as follows :—

	Years.
(1) Man back to Dog and Bird.	35,000 to 40,000
(2) Dog and Bird back to Fish and Serpent	35,000 to 40,000
(3) Fish and Serpent back to Reptile	35,000 to 40,000
In all series, approximately	120,000

During the first period, Man developed himself from the Dog and the Bird. First came the development into a Monkey; passing through eight stages of monkey-development, there were born the Twin Monkeys—the Hairy and the Non-Hairy; then came the development from the Non-Hairy Monkey into a Man who had no language and consequently no records. This Unimproved Man further developed himself for some thousands of years, until at last Civilization was born. The Birth of Civilization was the development of language and the recording of history by the First Man—that is, The First Man is really the First Civilized Man. The date of the Birth of Civilization, in the Maori Sacred Legends, is reckoned approximately 18,000 to 20,000 years ago, and the place was Assyria.

These Ancient Maori calculations may be usefully compared with the table published in the *Outline of History* :—

	EUROPE.	EGYPT.	MESOPOTAMIA.
B.C.			
18,000	STEPPE PERIOD.	Men entering upon Neolithic Stage.	
	Reindeer men going.	Agriculture Beginning.	
15,000	Forest		
13,000	(transition) Period		
10,000	Azilian		
	Neolithic Man spreading into Europe		
8,000	First Lake Dwellings	Heliolithic Culture developing	Sumerian civilization dawns
6,000			BRONZE
5,000			Nippur & Eridu
4,000		First Dynasty	First Sumerian writing
3,000	BRONZE	THE PYRAMIDS ¹	Sargon I
2,000	Spreading of Aryan system of language		
1,000	IRON		IRON
320		Alexander the Great	
50		Julius Cæsar	
A.D.			
1920		Christian Era	

¹ According to the Maori Sacred Legends, the Pyramids were built about 4,400 B.C.

PART II
HEALTH AND RACE CULTURE

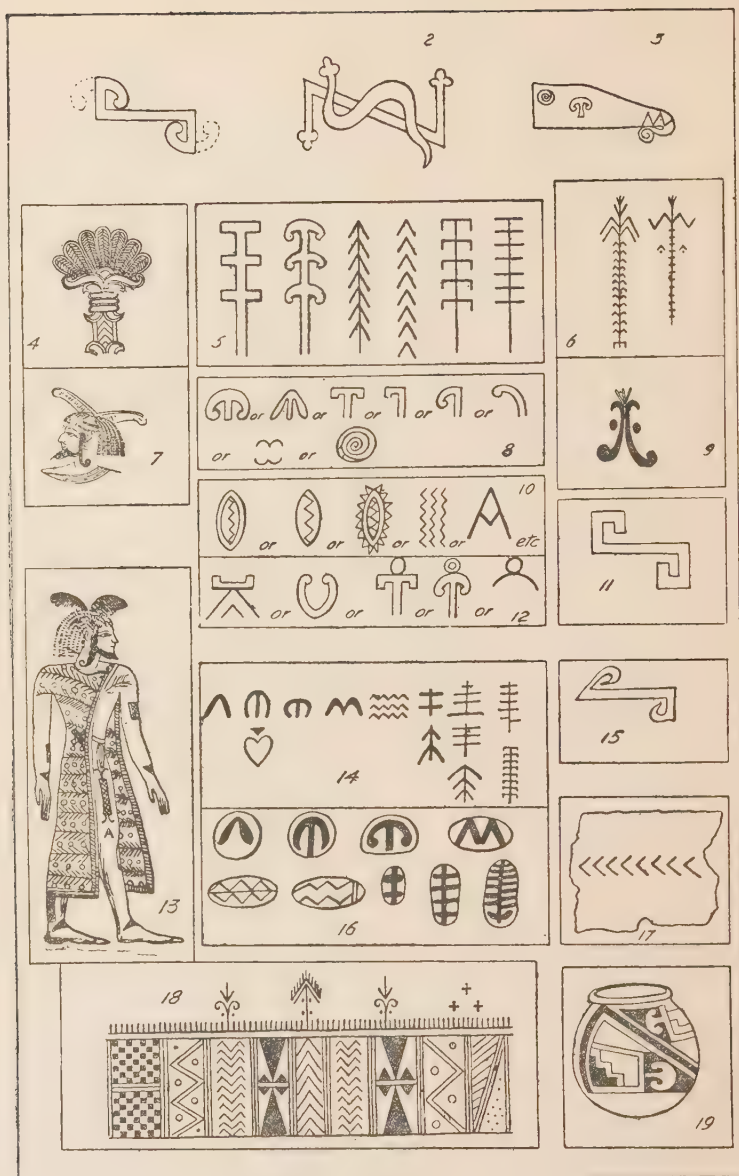
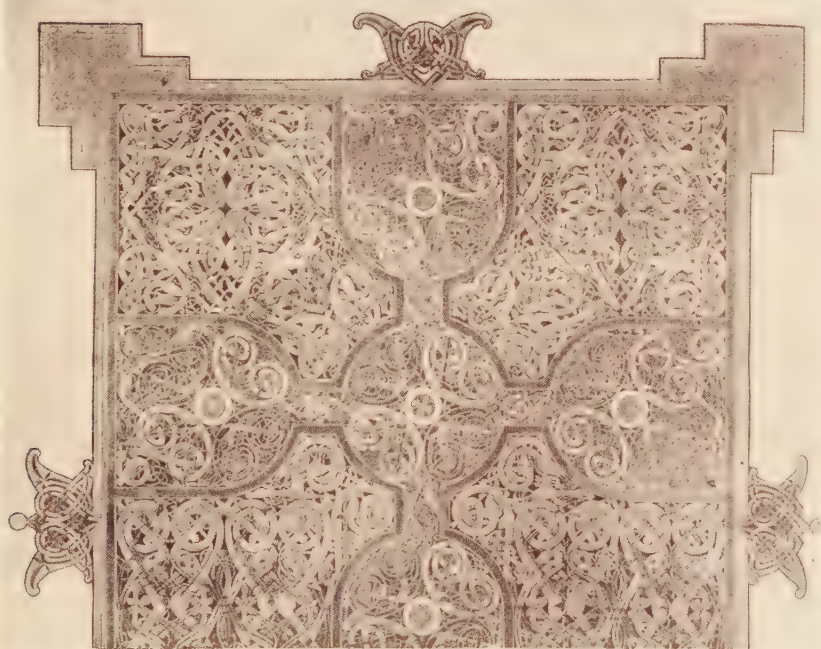


FIG. 2.—PREHISTORIC DESIGNS AND MAORI LIFE-SYMBOLS.

These Symbols are fully explained in Glossary. Numbers 1, 5, 8, 10, 11, and 12 are Maori Life-Symbols; 2, 3, 15, 17 are European; 4 Assyrian; 6, 9, and 18 Tunisian; 7 and 13 Libyan; 14 and 16 Spanish and Azilian; 19 Mexican. (See Glossary.)



MAORI AND IRISH DECORATIONS

- 1 Maori Sacred Decorations at British Empire Exhibition (1924) compared with
 2 Sacred Decorations of Lindisfarne Gospels (Anglo-Irish). Compare design on
 top of 2 with the Libyan Head No. 7 opposite. (See Glossary) [face p. 20]

I

BODILY PRIDE

ALTHOUGH the New Zealand Maori took the utmost pride in his body and directed all his endeavours towards improving it and preserving his health and efficiency, his ambition was not so much to live to be fit as to be fit to live. He considered actual physiological life in all its aspects as something to be enjoyed and valued, something to be improved and made the most of. To him the earth was not a Vale of Tears, it was a Happy Hunting Ground.¹ His body was, indeed, a supreme means of enjoyment. The denial of any normal healthy bodily appetite for the mere sake of denial was quite foreign to his ideas. The very notion of purposeless self-immolation was contrary to the Maori mind, but equally contrary was lack of self-control and self-discipline. Certain necessary personal and social restrictions were regarded as inevitable, but they were enjoined solely for the benefit of the individual or for the welfare of the community.

The maintenance of physical fitness was recognized as a personal and national obligation. It was also part of the sacred duty of every single member of the community to maintain the body in perfect health. Physically fit men were rewarded by the permission to marry and become fathers; those who were unfit were penalized by being refused the honour of parenthood and had no chance of finding a woman who would marry them. Physical fitness was thus an honourable thing; ill-health was a disgrace, and physical unfitness a disqualification.

Far from regarding as an irksome task or a hardship the efforts necessary to ensure improvement, the Maori looked upon them as happy pastimes affording the utmost enjoyment. The principal means of physical education was

¹ By hunting is here meant searching—i.e., seeking improvement.

the execution of various dances, learned at about the age of seven and thenceforward practised daily during the remainder of the lifetime. Every member of the community joined in these dances, they formed an integral part of the routine of daily life, they were as essential as meals and were as little likely to be done without.

It may be as well to observe that the term "dance", although employed by scientists to cover an extensive range of physiological movements, is rarely understood in its widest meaning. Most Europeans conceive of dancing as a series of motions effected principally with the feet and partly with the lower limbs; but the Maori danced with his whole body and especially with the lower half of the trunk, thereby bringing every muscle into action and securing by constant hip-rolling and pelvis-rotating movements a large amount of internal activity. The contents of the abdominal cavity were swayed and churned up in such a way as to make constipation or bowel stagnation an utter impossibility. Modern European dancing often degenerates into little better than an unmeaning and profitless form of amusement; Maori dances constituted an organized system of physical training based on abdominal and pelvic movements.

In addition to the dancing exercises the Maori excelled in games and athletics involving the utmost agility and skill. The men wrestled, swam, ran races, had competitions in pole-jumping, canoeing and the like, while the children skipped, played round games and enjoyed themselves thoroughly at sound, invigorating exercise. All these sports were, of course, held in the open air. The ordinary vocations of life as house-building, canoe-making, food production and preparation, making of garments, rugs and ornaments, hunting, fishing, or work in cultivations provided additional healthy occupation for all.

Public gatherings and religious ceremonies alike afforded occasion for exercise and dancing. Every event of life—births, deaths, marriages, house-warmings, the opening of the seasonal occupations as they came along—was made an occasion of elaborate ceremony which would sometimes last for weeks. These ceremonies were, indeed, in the nature of religious and athletic carnivals, and they occupied some

hours of each day and sometimes followed in succession the round of the year, i.e. the feast and jubilee years.

It would not have been possible for any nation to live such a strenuous life unless its members were generally in a condition of physical fitness, for every member of the community was expected to take his or her part in what went on. The old men and women had their share in these semi-religious, semi-athletic performances, and, even when without musical instruments, the spectators were not content to be merely passive onlookers but vied with each other in active participation. Those who beat time and called the tune had to work almost as hard as the dancers themselves, and all who had not a set part to play followed every movement in rhythmic unison, retracting and relaxing the muscles, swaying or rotating their bodies as they sat or stood around.

So much of these ceremonies as was performed in daylight was done in the open-air, and even at night torchlight dances or processions were held whenever the weather was suitable. When darkness fell, the scene of the dance festivities was usually removed to the communal meeting-house. The shorter ceremonies began at sunset and might be carried on until sunrise. Any who became tired would drop out and go home to rest, but the younger and more vigorous people danced the night through. The older folks' duty was to arrange and start the performance with due ritual; once things were in full swing their task was done and after an hour or so they would retire to rest.

These night dances, which occasioned much hostility from the European missionaries on account of the Maori habit of casting aside all clothing when performing any violent exercise, were always solo movements. The partner-dancing of Europeans has ever been repugnant to the Maori mind, for embracing was strictly forbidden to the unbetrothed youth and the unmarried men and women. How much more was it unbecoming to practise in public what is forbidden to be done in private! With these Maori dances, natural and vigorous in their execution, the fascination of the rhythm was so great and such a high degree of energy was required that every faculty of mind and body was absorbed and occupied. The Maori realized that no better means

of working off surplus energy could be found than the strenuous performance of these dances. It must also be taken into consideration that the value of co-education was fully appreciated : boys and girls, youths and maidens, men and women all grew up together and spent their days in close association. In the meeting-house each person was known to the others, all were comrades and friends, not strangers and temporary dance partners.

These carnivals and ceremonies, however, were apart from the general physical education, which ordained that systematic exercises should be performed every day, night and morning, on an empty stomach. These evolutions were seriously but cheerfully undertaken to ensure health and development ; and were engaged in by everybody capable of movement. It was realized that if they were carried out in the early morning, a feeling of physical well-being would be experienced for the whole day ; and that if they were performed just before retiring for the night, complete relaxation and sound sleep were certain to result. It was the Maori custom, therefore, to make a daily routine of morning and evening exercise-dances ; the songs which accompanied them were suitable to regulate the breath and rhythm, and once a few early risers began the dance, the rest of the village soon jumped up to join in the fun.

The very nature of the exercises rendered them beneficial for both sexes at every age and suitable for all degrees of muscular strength and development. No undue strain could be put on the heart ; when the "wind" gave out, rest was inevitable ; and the smooth, rhythmic character of the movements tended to easy performance consonant with the varying amount of strength and energy available.

Apart from the hip-rolling movements performed standing up, the exercises considered as especially suitable for women were those in which the dancers lay on the back, as in the Poi dance. This constituted an abdominal breathing exercise in conjunction with an exercise of the abdominal muscles, and it was a preparation for pregnancy. After child-birth special exercises were practised to tone up the stretched abdominal walls, improve the pelvic muscles, and restore the figure.

In conclusion it may be remarked that the cumbersome clothes in which the Maori now usually perform their dances for the entertainment of Europeans, not only retard their naturally graceful movements but rob the spectators of a view of the splendid muscular development and physical fitness they have acquired. No true idea can be gathered of Maori dancing and its resultant benefits except by witnessing the dancers in their proper environment, with superfluous clothing cast aside and the limbs and body in perfect freedom.

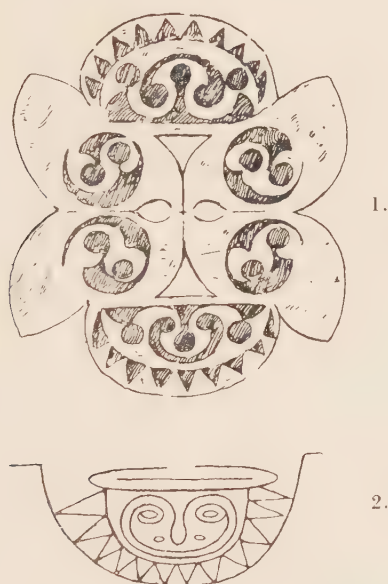


FIG. 3.—ANCIENT BRITISH AND WEST INDIAN ART COMPARED.

1. Ancient Somerset Brooch. 2. Rock Carving from St Vincent (Lesser Antilles), with same design as top and bottom parts of brooch. (*See Glossary.*)

II

RACE IMPROVEMENT BY WARFARE

THE splendid health and physical fitness of the Maori were partly due to the fact that their wars did not lead to race deterioration but rather had a tendency in the reverse direction. The second class, or less fit, men formed the first line of battle and consequently suffered the heaviest casualties, and these were the men the nation could spare best. Practically every Maori was physically fit, but some of the men were recognized as first-class stock, extremely valuable to the race, while others were only second-class stock, of less national worth. It was these second-class men who went forward to battle, under the command of the king's right-hand man, while the king, his nobles and the first-class men stayed behind to guard the women and children and put up a last defence, if need be, of the village and its treasures.

As the second-class men were in no circumstances allowed to become parents, their loss to the community was relatively small, whereas the men of the reserves, who were for the most part married and the fathers of families, were the foundation of the nation. Death in battle was not so much an honour as an obligation on these second-class men, for if they returned defeated from the front line they were accused of cowardice and desertion, and if these crimes were proved they were executed by the king himself. The Sacred Legends decreed this preservation of the fittest by keeping them out of danger. The Maori considers Woman and Land the most precious of all his treasures, for without Woman there could be no Man: and without Land there could be no Food. Hence, the protection of the women and children and the cultivation of the land were duties of the highest importance and sanctity.

The immediate object in warfare, according to Maori

principles, was to make captives. Taking, for a moment, the point of view of the conquerors, they realized that by exterminating their enemy's first line of defence they had slain all the second-class material and what remained to fall into their hands were first-class men, women and children. The capture of these would prove a source of enrichment, and they were accordingly adopted into the conqueror's tribe, to become new members of his community, immigrants who were given all the rights of tribesmen and intermarried almost immediately. Unmarried women of the victorious tribe were, indeed, given special opportunities for choosing husbands among the captive warriors, prior place being given to those who were of noble birth.

Over a thousand years ago, according to Maori legend, hand-to-hand fighting became their general mode of warfare. Bows and arrows had been previously used, but they gradually came to be regarded as unfair, for the bravest warrior might be killed by a weakling who chanced to be a good shot or took an unfair advantage. Moreover, experience showed that with the use of bows and arrows the tall men were eliminated and the stature of the race was adversely affected. In addition, therefore, to the principle of fair-fight, the Maori had regard to race-culture, and it was for these two reasons that they reverted to the custom of their ancestors. According to Maori legend, in six generations, by the substitution of hand-to-hand fighting for the use of bow and arrow, the average height was increased by several inches.

General conflict was not, however, the invariable procedure in warfare, as the dispute was sometimes settled by personal combat between the two rival kings. This was especially frequent where the tribes were allied by intermarriage, where there was a genuine desire to avoid waste of life, or where the quarrel was not considered sufficiently serious to involve indiscriminate bloodshed. Again, when neither attackers nor defenders had gained the advantage of the day and there could be no solution but protracted fighting, it was sometimes decided that the rival monarchs should wage a duel, and their armies abide by the result, both sides guaranteeing a fair field and no favour. By this honourable

and economic method, unnecessary waste of life was eliminated and hence the race protected.

In hand-to-hand conflict disablement almost invariably meant death, but no matter where a battle raged there was always a surrender enclosure, a sanctuary reserved as neutral territory by both sides and marked by a flag bearing a red crescent on a white ground. To this place the wounded of both sides, as well as non-combatants, might repair for safety. When the battle was over search-parties from both sides scoured the field for dead and wounded. Those warriors who were too seriously hurt ever to recover were given the Peaceful Death (*Mate-Wero*). No Maori would refuse this Peaceful Death to a mortally wounded man who besought it of him, but if there was any chance of his recovery it would have been a sin to dispatch him. Most of the injuries received in battle were to the arms; if one arm was disabled, the sufferer was taken home; if both arms were disabled permanently he was dispatched by the Peaceful Death. This was considered more beneficial to the wounded man as well as to the community, for an injury to one was an injury to all; pain and discomfort suffered by one were suffered by all. To save one ruined life would mar the happiness and welfare of the whole community. The wise and innocent course to take was, therefore, to send the wounded man direct to Paradise by means of the Peaceful Death.

The same principle in peace time was applied in regard to infant life. Children were precious—the most precious of all the community's wealth, but the deformed child had to be given the Peaceful Death—for its own benefit and for that of the community.

III

FOOD AS MEDICINE

MOST of the staple foods of the Maori were of vegetable origin ; they had no animals for food, such as cows, sheep, horses, or pigs, until the coming of the Europeans. Their flesh food consisted of rats and birds snared and cooked at certain seasons only (when fat), fresh and smoked fish, sometimes eaten raw ; shell-fish from the rocks eaten raw (the liquor, fresh and uncooked, was relished) or lightly cooked by having boiling water thrown over them ; eels and whitebait, eaten cooked, and crayfish from the rivers and lake, usually eaten cooked ; and lizards, which were roasted. The principal vegetable foods were the sweet potato—the *Kumara* and the *Taro*, generally steam-roasted, sometimes boiled ; pumpkins, grown mostly for the sake of the calabash vessels ; and the so-called “Maori cabbage” (which would be better described as spinach),—*Pikopiko* and *Puha*,—the former consisting of the young shoots of a native tree-fern ; the latter a plant somewhat like a thistle (the common “pigweed”). The Maori also used the soft succulent stem of the *Ti* (the dwarf cabbage-tree), which grows mostly in swampy land. Many berries found in the forest were eaten raw ; others were boiled or roasted ; then dried and eaten, just as we eat nuts. Fern-root was also used very largely ; sometimes peeled and eaten raw, but more often pounded between stones, then sun-dried, and finally cooked slowly for a long time. This cooked fern-root constituted the Maori bread, for there was no wheat or other cereal in New Zealand—only the Indian corn or maize brought by the Maori from overseas. Food was regarded not only as the body’s natural sustenance but also as a natural corrective. According to the Maori view diet should be so regulated as to keep the bowels in proper working order. When anybody felt out of sorts, they said the “inner man” was unhealthy,

or out of order. Rest from food, followed by exercise, was necessary to put the "inner man" in good form again.

Pikopiko, the young shoots of the native tree-fern, and the liquor in which it was boiled, had a loosening effect; and it was usually included in the daily diet. *Puha* (sow thistle or pigweed) was stronger in its action, thus it was most suitable for those in good health, and was not usually taken by sick folk, children, or the elderly. Invalids were fed with the broth in which fish or birds eaten by the community had been cooked, and they partook of the ordinary diet of *Pikopiko*. It may be remarked that all "greens", such as *Pikopiko* and *Puha*, were steamed in very little water, so that they cooked mostly in their own juices. This liquor or juice was never thrown away, but was considered more beneficial and effective than the vegetables themselves; and a small quantity of it, diluted with water, served as a wholesome and refreshing drink. Maori cabbage was steamed in calabashes in the cooking-ovens in large quantities and then turned out into big calabashes, which were kept in a special store-house reserved for cooked foods only. The cooked cabbage was preserved for a long time, becoming more and more bitter as it matured. The communal store-house was in charge of a special officer who was responsible for the proper care and distribution of food. He was a *Tohunga*, and the *Tohunga*, though generally regarded by Europeans as a priest, was a scientist and medical officer of health as well. Cooked cabbage and other foods were rationed and served out by the *Tohunga* as required. There was communal ownership of food, and communal management and distribution of supplies. The Maori had certain personal rights in the produce of their own allotments, but the community had a prior claim to the whole of the food supply. By this system unlucky fishers or hunters or cultivators were not penalized, nor lucky ones unduly rewarded: the whole community shared fortunes and misfortunes. A loss to one was a loss to all: a gain to one was a gain to all. But the individual benefited sufficiently to enable him to feel a zest in fishing, hunting or gardening, and the possession of a private share enabled the community to impose penalties on the individual for social misconduct. Thus the community

flourished, individual endeavour was stimulated, and good social order maintained. Nobody was rich and nobody was poor; nobody was left to starve while others had plenty.

It is only natural that certain erroneous beliefs existed among the Maori as among other nations. They held, for example, that by eating the heart of his foe, a conqueror was "heartened" or strengthened. They believed, too, that they benefited mentally by devouring the brains of their enemies; and one of their most important cooking-vessels is called "The Brain Pot". Among Europeans this idea is somewhat similarly expressed in the notion that the flesh of animals is the most strengthening and valuable food. In a popular book, recently published, *Antecedents of Christianity*, Mr. C. P. G. Rose refers to the widespread practice of religious cannibalism. "The idea of sacrifice was," says Mr. Rose, "probably the very earliest form of worship," but the sacrifice was offered in order to induce the god to go away. With the sacrifice came the sacrificial banquet. It is a universal primitive conception, moreover, that any special quality of the food eaten is absorbed by the eater. Eating the god was a practice current among the Aztecs before the discovery of Mexico. These Aztecs made an idol of paste, which was broken in pieces and distributed to the people." "Every race," according to an authority quoted by Mr. Rose, "has passed through a period of the religious cannibalism which still survives in some parts of Central Africa." Another authority affirms that "the rapid spread of the Christian Church in Europe is mainly accounted for by its adoption of the idea of 'eating the god', which was familiar to the adherents of the religions which Christianity displaced" and was continued symbolically in the Mass and Communion services.

After the coming of the Europeans—particularly after the release of pigs by Captain Cook—and the introduction at a later date of sheep and cattle, the civilized belief in the transference of strength by eating the flesh of animals was accepted by the Maori. It should, however, be clearly understood that cannibalism was not resorted to for dietetic purposes, nor was it a general practice: rather was it a religious ceremony, whereby wisdom, strength, and courage

were acquired. The flesh of slaves was never to be eaten, nor that of members of the same tribe, and the common people were not to participate in the ceremony. The king and his nobles alone were to partake of human flesh, and that only of enemies of high rank and conspicuous valour. The parts mentioned in the legends as being of special virtue were the eyes, brains, and heart. It is recorded that a certain king rejected one of his enemy's eyes because it was blind. The heavy bones of the slain were used as battle weapons, each bone being inscribed with the identity mark of the enemy to whom it had belonged. Heads were preserved as heirlooms. Human hair (or the scalp) was formerly worn as decoration.

It will have been observed that the dietary customs of the Maori were similar to those now being recommended by the highest European medical authorities, who contend that the human body is more efficiently maintained on a primarily vegetable diet occasionally diversified with fresh fish and birds. The latest medical teaching in regard to intestinal health is on much the same lines as that of the Maori in regard to the regulation of the health by means of diet, rather than by drugs.

In ancient times, the Maori had only two meals in the day ; the first about a couple of hours after rising, and the second one in the early evening. At mid-day they had only a snack, usually some dried fern-root with a drink of "cabbage-water", accurately described as Herbal Beer. The bowels were emptied the first thing in the morning ; again after the mid-day snack—the herbal beer facilitated this ; after the evening meal (which was rather more substantial than that of the morning), there was first a rest and some discussion of the happenings of the day, and then again the bowels were emptied. The remainder of the evening was spent in dancing and other amusements.

Fish might be eaten in the morning, or vegetables ; at the evening meal birds occasionally formed the staple dish, or the meal might consist of fish, cabbage and fern-root. Fish and birds were not eaten every day—cabbage, sweet potatoes, and fern-root were the most usual articles of diet.

The latest medical opinion confirms the Maori view that three soft motions a day are desirable to keep the body in

health. To the Maori mind hard fæces indicated grave sickness, a condition requiring abstinence and change of diet. On the other hand, excessive looseness showed that too much "cabbage" or herbal beer had been taken, and these dietetic errors were corrected promptly. Thus by varying the quantity and nature of the different foods and drinks, a natural and regular habit of body was induced. Any sign of irregularity was considered an indication of ill-health and steps were immediately taken to remedy the condition.

There is an interesting native story which illustrates the fact that, in Maori life, evacuation of the bowels was considered the normal happening to follow a meal. A Maori planned to murder another who was, he considered, standing in the way of his obtaining a chieftainship. The murderer's wife ascertained the victim's exact meal-hour, and from that the hour of his visiting the latrine was calculated. There he was met and murdered at the anticipated hour.

An example of the Maori's appreciation of the necessity and benefit of internal cleanliness was given in the Great War when a European medical officer contrasted the absence of varicose veins among the Maori soldiers with the frequency among the European troops. He suggested that the trouble was caused in the Europeans by the much heavier loads they were obliged to carry in their packs, but a Maori noble rejoined: "No! It is not the load the Europeans carry on their backs that causes the varicose veins, but the load they carry in their bowels."

IV

HYGIENE AND SANITATION

THE ambition of Maori men was to grow big and fine—handsome, strong and healthy. Thus only could they be sure of gaining the greatest rewards life held: to be classed by the elders as among those fit to reproduce the next generation; to be selected by the finest women as their mates; and to take rank among the elders and leaders. The ambition of the Maori women was similar; they desired to be physically fine, healthy and strong, fit to be mothers of rulers, nobles and warriors. Deformed women were not usually allowed to become mothers, though they were not debarred from love-relationship.

In the Maori language there are no words exactly equivalent to “lawful husband” and “lawful wife”. The Maori terms have a social and religious significance which is difficult to translate. *Hoa tane* can best be rendered as “permanent loving man-friend”; and *hoa wahine*, “permanent loving woman-friend.” There was no question of superiority or inferiority, of ownership or of obedience; man and woman were two friends who met on equal terms and united in love for the joint task of reproducing the race—a task that they both regarded as a sacred privilege, permitted only to those who were mentally, morally and physically fit.

The training and education necessary to attain bodily fitness is described elsewhere, but personal hygiene included other details, such as cleanliness, care of the skin, hair, and teeth, and, above all, the frequent exposure of the body to sunlight. Whatever was done, whether in work or in play, was carried out with the greatest zest and energy. Slackness was regarded as sure evidence of ill-health or weakness, bodily or mental. If a man was strong and healthy, yet evinced

laziness, it was considered that something was wanting in his mental make-up. Such a man would never be chosen as a woman's life-companion, and he would be excluded from all high office until he had improved himself mentally or physically. If he failed to do so, he would be relegated to the second-class men engaged in the communal fatigue work. The disgrace of this may be indicated by the fact that each member of the Fatigue Parties used every endeavour to raise his own status and secure promotion from such a lowly estate.

Cleanliness of body was inculcated from childhood. Neither soap nor oil was known, but the body was cleansed every evening before the dances started. In suitable weather there would be swimming, and on emerging from the water, the wet body was dusted all over with a fine powdery earth called *One-puehu* (sacred earth). Both men and women had short hair and the sacred earth was used not only for the skin but also for the hair, which was cleansed every day. A paste of Sacred Earth was mixed in a calabash, and rubbed into the wet hair and all over the head. Wind and Sun soon dried out the moisture, and the Sacred Earth could then be dusted out with the fingers. Quantities of this earth were collected and stored generally for the use of visitors; the requirements of the daily toilet were collected by each individual for himself. This Sacred Earth was used for cleansing the face, as well as all other parts of the body.

The Maori diet was so healthy that the teeth needed very little cleaning, but a mixture of Sacred Earth with wood ashes was sometimes used as a tooth-paste. Splinters of wood served as tooth-picks, and children were taught to remove particles of food from between the teeth after each meal.

From childhood every Maori was taught the necessity of keeping the privy parts scrupulously clean with Sacred Earth used in the form of paste. Flax-waste which was soft and fluffy served for the toilet; it was collected and stored for this special purpose. Dried moss was sometimes used when the supplies of flax-waste ran short.

All sanitary arrangements were under the charge of special officers. Each village was laid out regularly, with the houses in rows facing the sunny North. Latrines were erected in

sufficient number to provide one to every 100 to 150 persons, and were placed fifty paces away from the end house of the row ; usually to the East and South. They were placed on the edge of a cliff wherever possible, in order to avoid the trouble of making a trench, but where no cliff was available, trenches were dug two paces (6 feet) wide and 12 feet deep, and usually about 30 to 40 paces in length outwards from the last house of the row. Wide hewn planks a few inches apart were placed across these trenches in pairs, each pair laced to an upright centre-post firmly driven into the edge of the bank. The next couple of planks with their centre-post would be about a pace away ; and so on to the end of the trench.

The object of making the planks wide was to provide for the convenience of children too young safely to be trusted to place the feet on the two planks. Children squatted down with both feet on the one plank. Adults squatted down with one foot on each plank. Some adults preferred to clasp either the inner or the outer edges of the planks to hold themselves firmly in position and to facilitate evacuation. Others preferred to hold on to the upright centre-post for the same purpose, or to clasp the knees. In all cases, it was taught that the thighs were to be pressed hard against the abdominal wall and thus throw the muscles of the pelvic floor in particular into direct action. Thus complete and efficient evacuation was ensured. Whilst remaining in this position, the anus was cleaned with flax-waste or moss, etc., afterwards thrown into the trench ; and it was directed that at least two handfuls of loose earth must be thrown over everything.

Screens made of reeds were erected at both ends of the trenches, and another screen formed a complete division in the middle, thus separating women and children from men and youths. The only entrances to the latrines were at the ends, the earth from the trenches having been heaped up on both sides, about a pace away, thus forming a high barricade. Earth for filling the trench was taken from the loose parts of the base.

Fatigue Parties composed of the inferior men, were allotted the task of attending to the trenches before day-break, long before the rest of the village was awake. Many legends tell how the first alarm of an attack was given by members of



MAORI STOCKADED VILLAGE

Maori Stockaded Village (semi-Europeanized), with Ancient Sacred Boundary Post in right-hand foreground, and Ancient Gateway in left-hand background. (See Glossary)

these sanitary fatigue parties, who were afterwards promoted as a reward of their service.

During the morning the sanitary officer inspected the latrines, and whenever he considered it necessary, he would order the trench to be covered over more deeply, or more frequently than once a day. When the trench became filled to within 2 feet of the top, the remainder of the earth bank was thrown in and heaped up in a mound over the trench, new accommodation having been already prepared nearby. Later on the soil was used for agricultural purposes. The lapse of time which must occur before such soil was used for manuring purposes was left to the discretion of the sanitary officer. The period varied in accordance with the weather conditions, the nature of the earth, and so forth. Each closed trench was marked with a date-post, showing when it had been filled in.

The emptying of the bowels and the emptying of the bladder were both absolutely forbidden anywhere in the village excepting at the latrines. At night-time special calabashes were kept in the porch of the houses, but if these were used during the night they must be emptied down the latrines immediately after rising in the early morning, and the calabashes must be thoroughly washed. Such receptacles were never used for emptying the bowels excepting in the case of sick persons and those otherwise disabled from going to the latrines. Even in these cases, the persons were carried into the porches of the sleeping-house. In no case would either bowels or bladder be emptied inside dwelling-houses. When sick persons emptied their bowels, the excrement was immediately removed to the latrine by the medical attendant.

The penalties for disobeying any of these sanitary regulations were very severe. Knowledge and understanding of them was disseminated through all classes of the people from early childhood. They were Sacred Laws handed down from the Maori ancestors for many generations, and taught by the Elders and Doctors. The responsibility for obedience to them rested on every individual, just as the responsibility for administration rested on the Maori medical officers of health.

CLOTHING AND SUNLIGHT

TO the Maori mind the object of clothing was to protect the body against wind, rain, or cold ; it was not worn for the sake of decency or to enhance beauty ; it was simply a matter of utility. Various styles of cloaks, absurdly and erroneously described as “ mats ”, were designed for special purposes. Some were made for beauty alone, but these were used only as wall decorations, or for covering a corpse before burial ; others, worn as a protection against weather, were wind-proof and water-proof ; yet others, used after exercise, were of rough, fibrous texture, like loofahs—serviceable for removing sweat and stimulating the skin during a soft massage or hard rub down (*romi-romi* or *muku*). In the ordinary way, however, cloaks were hardly ever worn except by the aged. The Maori bed-rugs were very warm and comfortable, and the floor-rugs as durable as they were beautiful.

Cloaks were woven of different kinds of native flax ; the finer type, used for wall decorations, from the fibres of the short hill-flax ; the rougher cloaks from those of the tall swamp-flax. The fibres of the former were thin, silky, and very soft and smooth to the touch ; those of the latter were coarse and rough, but very long and of such strength that they were used for making ropes, nets and baskets, as well as in house-building. Garments woven from selected and carefully dressed hill-flax were beautiful in texture and appearance, easily washed, very warm, and of remarkable durability. Various attempts have been made by the Europeans in New Zealand to produce dressed flax equal to the best products of the Maori, but so far without success, failure being due either to the selection of the wrong kind of flax, or to mistaken methods of treatment.

The Maori method of producing the finer kinds of cloak were eminently practical and simple. The flax was gathered

at the season directed by the scientists, and only suitable leaves were selected as directed by the women. When these leaves had been taken back to the village, they were given in charge of the womenfolk who undertook the critical process of dividing the leaves into strips, scraping, washing, boiling, and sun-drying them; concluding by bleaching, dyeing, or giving whatever other treatment was required.

All these industries were co-operative rather than competitive, characterized by a rivalry in generosity in imparting knowledge or emulating skill. Patience, care and good workmanship were rewarded by personal satisfaction and public credit, rather than by private profit. Everything was made solely for use, not for gain; thus there was no incitement to turn out cheap or bad work. The best materials available were used and made up in the best possible way known to the community. Cloaks for personal use were made by women and allotted by the community to those in need of them.

Besides cloaks, loin-cloths were the only other garments worn and the use of them was restricted to married men and women, who wore them as a sign of wedlock. Unmarried men and women had no clothing at all except as protection against the weather. There were, it is true, dancing skirts,¹ or kilts, made of dried flax (*piu-piu*, sway-sway or swing-swing), but they were worn only during certain ceremonial dances. According to the Maori idea clothes hid beauty; they had the true artistic conception that the human body was more beautiful nude than draped. Nudity was the natural way of ensuring physical perfection, thus health as well as beauty were involved. If a Maori contracted any skin disease the fact was apparent at once to himself as well as to his companions and every effort would be made to remedy the condition. In serious cases isolation was insisted upon; when it was only a passing indisposition cabbage, together with the water in which it had been boiled, was administered freely and the thorough purge that ensued

¹ The dancing skirt may usefully be compared with the Highland kilt; and the Maori cloak with the plaid. Many Highland (Iberian) customs are the same as the Maori customs; e.g., "greet" meaning "weep" and "welcome", because weeping was the old form of salutation.

was sufficient to restore the skin to its healthy texture and appearance. That health came from within was a firmly held maxim.

At the same time the tonic effects of light and air were quite appreciated. The Sun (*Ra*) was the Life Giver and Health Restorer ; Air was the Preserver of Life ; sunshine was vital force, the electricity of life. To cover the body with clothes, or remain within doors in the daytime, was to deprive oneself of health and life. The function of *Ra* was to provide life and health for mankind ; those who refused or neglected this provision naturally suffered. It was a sin against health, a sin against life itself, for a man to deprive himself of the rays of the sun ; a sin almost as heinous as race-suicide. More especially was exposure necessary for the sick. If invalids would refrain from eating ordinary food, keep the " inner man " clean and in good working order, and expose the body to light from sunrise to sundown, lying restfully in the porch of the house, it was considered that they would soon be completely restored to health. If, on the other hand, they ate ordinary food and stayed in the house, deprived of sunshine and air, they would remain sick. Houses were built to face the North and the sunshine ; all had porches with wind-screens on both sides ; thus every family had ample facility for sun and air-baths at all times of the year.

Bodily work of any sort, it was realized, could be carried on much better when unencumbered with clothes ; moreover, it was easier to wash the body than to remove stains from soiled cloaks. If a man were seen fishing or doing any other work with a cloak round his shoulders, it would be immediately concluded that he was sick. Others would visit him and proffer aid—offer to do his work, would bring him food, or render any other personal service necessary for invalids.

There was another aspect of the matter and that was the fact that clothing was dangerous to health, leading to the spread of disease. When a party of Maori called at a neighbouring village, it was the practice for every visitor to deposit at the threshold any clothing he might have brought with him. This being done there followed the dances of welcome by the village folk, and the responding dances of their

guests. If any member of either party were sick or diseased it would be apparent immediately. The visitors would refuse to come in contact with such sick folk, as a duty they owed to themselves and to the members of their community; or, on the other hand, the village folk would refuse to entertain any neighbours whose health was obviously unsound. This mutual exclusion was seldom put into effect, for the knowledge that it would be applied was usually sufficient to keep any person who was unwell from mingling with those in good health. Endangering health was regarded as a social crime.

When visitors came from a long distance, they had often been travelling for weeks and months, and in such cases they brought their own cloaks and bedding. It was believed that disease was more likely to be spread by bedding than by cloaks, so special precautions were taken with regard to bed-rugs. As soon as the travellers arrived, like visiting neighbours they would deposit their clothing outside the threshold of the village; but if any of them were sick, they would be examined, those suffering from infectious or dangerous diseases being isolated in special sick-quarters, and attended by fellow-travellers. The rest of the travellers would be given special accommodation, apart from their hosts, i.e. a meeting-house would be allotted for their temporary use. When it was no longer required for quarantine purposes, the place would be thoroughly cleansed and disinfected by burning the floor-reeds, fumigating the whole house, and finally closing it for a long period. In the case of minor ailments among the travellers, the invalids would be isolated while the rest of the party enjoyed the hospitality and shared the quarters of their hosts.

In cases of dangerous sickness, the bed-rugs, cloaks, loin-cloths, everything, indeed, except the dancing kilts which were made of dried flax,—and even these when the invalids died—were burned at the end of the quarantine period, and the visitors supplied by their hosts with fresh clothing of all kinds as a gift.

Despite the rigours of the period of quarantine visitors and hosts worked and danced, ate and drank together: for, as disease was believed to be carried by the clothing, once this had been discarded, there was no reason why social

intercourse should be forbidden. What was forbidden was for invalids to sleep in the same houses as their hosts.

Thus, in every way, the Maori believed that nudity made for health, and clothing for disease. In New Zealand European customs have gradually overcome Maori Health Laws, and within a century the wearing of clothes has spread generally among the natives. So have the diseases of civilization—tuberculosis, syphilis, and other fearful scourges !

Considerable attention has been devoted in Europe recently to heliotherapy, and much interest taken in the work of Dr. A. Rollier, in Switzerland, who has been exposing the bodies of sick children to the curative power of sunlight. In this connexion, and remembering the ancient Maori theories of Sunlight and Health, the modern view as expounded by Sir Henry Gauvain (*The Times*, May 29, 1925) is of interest : “ Sir Henry Gauvain added yesterday an important piece of new evidence to that which now exists about the influence of sunlight on human health. He declared, in the course of an address to the Congress of the Royal Institute of Public Health, that there are grounds for the belief that sunlight, natural and artificial, serves the purpose of a brain food. This is a claim of quite a different order from that substantiated within recent years by the group of workers who have made a special study of growth, normal and abnormal, and of the influence exerted on bone formation by violet and ultra-violet rays. They have proved that sunlight exerts, in the animal economy, an influence scarcely to be distinguished from that of one of the ‘ accessory food factors ’ or vitamins. It is further agreed that, under the influence of sunlight, resistance to the attacks of certain diseases may be increased. These, however, are strictly physical effects ; the effect discussed by Sir Henry Gauvain is mental. In his view intellectual output is definitely increased as a consequence of exposure to sunlight, provided always that exposure has been carried out in a rational and instructed way. Thus it has been found that the intelligence of a group of children receiving insolation treatment at the Lord Mayor Treloar’s Cripples’ Hospital at Alton, of which Sir Henry is the Chief Medical Officer, is higher, as determined by mental tests, than that

of a similar group under treatment in London. The difference is so considerable that it can scarcely be explained away as an accident, nor is it due to differences of heredity or of physical condition.

“It represents, rather, a precise statement of a condition of affairs which had, for some time before the tests were made, been suspected. The workers at Alton observed again and again that sunlight treatment exercised a profound effect on the ‘spirits’ of their patients and served to render these patients more capable of benefiting by the education provided for them. It is not, of course, contended that any fundamental change for the better is wrought in their native intelligence. The view is, rather, that this ‘brain food’ enables those obtaining it to realize their innate capacities, just as the food of the body enables that organism to develop its powers of action. The important issue of the work, so far as the public is concerned, is the waste entailed when brain power is diminished by want of sunlight. Lack of light, as is now well known, results in stunted bodily growth and in the development of rickets; it would seem that to these calamities must now be added a third—namely, impoverishment of mental capacity. Thus the large expenditure of effort and money on education is being robbed, in sunless cities, of a great part of its proper reward. Starved brains, like starved bodies, are incapable of effective response to the stimulus of their environment.”

Thus is civilization in Europe confirming the wisdom of the ancient Maori of New Zealand. But too late, unhappily, to save these pioneers in sanity and health. By compelling them to give up sun- and air-baths, and discard other customs, their physique has been destroyed, their numbers decimated, and their social life and morality ruined.

VI

PHYSICAL EXERCISES

THE physical perfection of the Maori was acquired by a system of education and training which, whether judged by racial results, or hygienic effects, was far ahead of any other method yet discovered. For over a century European travellers, scientists, missionaries, and residents have watched Maori dance-exercises, without in any way realizing that they constituted a rational and ordered system of body-building and personal hygiene, as well as a systematic plan of race culture.

What are the main reasons for the failure of European systems of exercise to ensure the degree of personal and national fitness that has resulted from the Maori methods of physical education? To the Maori mind the two main reasons seem to be: firstly, that the European overspecializes. Play, athletics, exercise, dancing, drill,—all these elements, good when employed in correlation with each other, have been separated and practised as things apart; some specializing in one, some in another, but scarcely any having the wisdom to consider them all as parts of an indivisible whole. Secondly, European convention has distracted attention from certain parts of the body—that is, from the lower half of the trunk—with the result that intestinal ill-health and sexual inefficiency have resulted in many cases.

All parts of the body were of vital importance to the Maori and no part was indecent. Efficient and frequent evacuation was regarded as the key to health; exercises which hastened along the waste products were just as right and necessary as foods which effected the same purpose. In the same way with virtue and virility; exercises which aided in the development of efficient manhood and efficient womanhood were of the greatest personal and social value.

The general scheme of physical education was handed down by word of mouth from time immemorial. The Maori mind has ever been rigid in its acceptance of certain fundamental principles; conservative in cherishing well-tried customs and exercises; but elastic in admitting variations properly presented and suitably tested. By variation comes the possibility of improvement; therefore, suggestions were welcomed by the king and his nobles, carefully tested, and eventually accepted or rejected on their merits. If accepted, the inventor was encouraged to go about teaching the new exercise; proud of being able to share his knowledge; and everywhere accorded honour and given hospitality. He was, sometimes, even able to reach the summit of ambition and be elected leader of the War Dances, a position which called for high qualities of physique, character and mentality. Thus it was that, in the happy, unhurried but strenuous days of old, this wonderful system of physical education was developed and improved, and handed down—not in books or pictures or statues but in the living bodies, the undying memories, and the inherited traditions of the New Zealand Maori.

Then came the white man with his superfluous flesh, his unwholesome food, his unhygienic clothing, his horrible diseases and his loose morals; and the Maori system of physical education and healthy living was damaged almost beyond repair.

The basis of the Maori theory of good health and supreme vigour was that if the lower half of the trunk be properly exercised and developed, the rest of the muscles will be necessarily thrown into action. That is, exercise directed by the abdominal brain is the only complete and right system—the only one really benefiting and improving the whole body. In the very nature of things this must be so. The structure of the skeleton limits the greatest freedom of movement to the soft and boneless abdominal wall. The limbs are only appendages; the chest is encaged by the ribs and other bones; but the abdominal, gluteal and pelvic parts of the trunk are free-hung and capable of the widest range of rhythmic rotary movement. Such movements stir the abdominal contents into healthy activity, disperse

excessive accumulations of gas, prevent the deposition of surplus fat, and strengthen and develop the abdominal and pelvic muscles. Thus surplus bulk and surplus weight are prevented.

The Maori is not unique in the possession of such exercises, though his system is possibly the best. Other dark-whites have similar methods of physical education. It is the European Christian nations that are unique in being without such exercises and they alone suffer from constipation and its terrible consequences.

Certain exercises were performed by the Maori as a matter of daily routine in a definite sequence which gave the best results. This sequence was :—

- (1) Vibration—to loosen up the body.
- (2) Breathing Exercises—to ensure a supply of clean blood for the muscles.
- (3) Waist Movements—to stir up the abdominal contents and rid the body of waste products.
- (4) Vibration—to ensure relaxation and rest.

It was taught that these selected exercises should be done daily on an empty stomach, the first thing in the morning and the last thing at night, and the precept was habitually obeyed by the whole community from king to captive. Carried out systematically, it was found that the exercises could be performed by young and old, of both sexes, for hours at a time—without causing fatigue, but rather inducing exhilaration and refreshment. Special remedial exercises were prescribed for the sick and for women recovering from child-birth. The dance leaders were men well advanced in middle life, sometimes over fifty years of age, for the daily performance of these exercises not only made a man fit but kept him young and vigorous. Thus Maori health and physique were not only inherited, but were acquired and regarded as precious and desirable, worth establishing and maintaining by daily effort. The same successful results could be achieved to-day by other races if they adopted Maori methods with certain suitable adaptations. As properly designed exercises it is quite possible for everyone to apply the basic principles of Maori physical education to his own body, and the effect on the physique,



1 Maori Female Dancer, in Ancient Feather Cloak.



TWO MAORI DANCERS

2 Maori Man in one of the postures of War-dance. (See Glossary)
[face p. 46]

appearance and character would be almost unbelievably beneficial. But there must be a clear understanding of the physical laws underlying the Maori dance-exercises. They may be summarized thus :

(1) The Maori dance-exercises are smooth, rhythmic and cyclic—a complete contrast to the European “physical jerks”. Modern science has taught us that the turbine or rotary movement applied to machinery gives the most economical use of power, and that the reciprocating or opposing engine entails the most wasteful and expensive use of power. In his exercises the Maori used the rotary movement; the European employs the opposing movement.

(2) The movements of the Maori dance-exercises are centralized from the abdominal region. If the lower half of the trunk be properly worked, the rest of the body naturally follows, as the spokes and rim of a wheel follow the movements of the hub, the hub itself working on the axle. This could be proved by plane geometry, the body being regarded as an upright disc. European physical exercise does not conform with this principle.

(3) The principles of solid geometry are also involved. The abdominal cavity and pelvic basin were regarded by the Maori as a revolving sphere with elastic walls. In their exercises this sphere was made to rotate on its own axis in opposite directions; also to rotate in different planes as the angle of the axis shifts. It was also caused to rotate in more or less parallel planes as the body rose and sank while the abdomen performed a continuous rotary or spiral movement. Similarly, as the pelvic basin was tilted at different angles by the varying disposition of the legs, and the elastic abdominal wall was stretched this way or that, the rotation was necessarily made in different orbits—sometimes circular, sometimes elliptical. Thus the loose semi-solid contents of the abdominal cavity had imparted to them the movement and fluidity of a cargo of loose grain in the hull of a ship riding a stormy sea. European physical exercises give only a trifling amount of movement

to the viscera, up and down in deep-breathing; backwards and forwards in certain floor motions.

(4) The Maori dance-exercises also included undulatory movements of the spine, involving the drawing up of the spinal muscles and attachments, and the sucking inwards and contraction of the abdominal wall, as is done in the abdominal stretching and spinal arching of cats and dogs. This caused an upward and backward pull on the intestines, facilitating drainage; whereas the European deep-breathing and abdominal muscular movements have a tendency to thrust the intestines forward and downward. This is useful only when supplemented by the undulatory and rotary movements of the Maori dance-exercises, calculated to counteract the force of gravity pulling the viscera forwards and downwards. Thus the Maori exercises aided in holding the body in the correct posture for health and efficiency, with the abdomen "tucked in" rather than with the chest "chucked out", thereby complying with the principles of statics by maintaining the body in proper equilibrium. Thus, again, the Maori exercises are scientific; the European are unscientific.

Attempts are now being made to revive native dances and introduce them as systematized exercise among civilized nations,¹ but the only really graphic method of recording the Maori dance-exercises is the personal one adopted by the ancient Maori: i.e. the oral and personal passing on of knowledge and practical skill from one generation to the next. By neglecting and allowing to fall into decay the magnificent system of physical education of the New Zealand Maori the European is negligently and wilfully destroying the means whereby these people of the farthest West had become, perhaps, the finest living statues the world has ever seen.

Reporter's Note.—Since the foregoing was written a new book has appeared entitled *Physical Fitness in Middle Life*.

¹ The movements of the Maori dances have been turned into a definite system of exercise in *The Culture of the Abdomen*, by F. A. Hornibrook and *Sex and Exercise*, by Ettie A. Rout (Mrs. F. A. Hornibrook), and have been further described in *Physical Fitness in Middle Life*, by F. A. Hornibrook.

In this book the general argument in regard to native exercises has been set forth, and applied particularly to business men and ex-athletes ; that is to say, the argument that civilized exercises are inferior to native exercises because “jerk” has been substituted for “rhythm” and because abdominal and pelvic rotation has been omitted. But there is another development of this theory of exercise which needs to be worked out, namely, the argument relating to internal pressure in the abdominal cavity. In the act of defæcation, the thoracic diaphragm is depressed, the abdominal wall hollowed by the contraction of certain abdominal and pelvic muscles, and in the natural (squatting) position the brim of the pelvis is tilted forwards and upwards. Thus the cubic capacity of the abdominal cavity is reduced ; hence the internal pressure on the abdominal contents is increased, and evacuation of waste material is facilitated. Now in the course of the rotary movements of the Maori Dances (and all abdominal dances) such internal pressure is alternately applied and released, by the hollowing of the abdominal wall—that is, by tucking in the belly with a loose chest. But it seems to me that certain Oriental dances—particularly certain Indian, Burmese, and Siamese dances—are really pressure postures ; that is to say, the body is placed in different positions—often very beautiful—which actually result in the exertion of similar internal pressure on the viscera to that exerted in the act of defæcation. The following are some of the ways in which the cubic capacity of the abdominal cavity can be reduced and hence this internal pressure exerted on the viscera :—

(1) Standing with body erect, and thrusting out buttocks. (Maori children are taught to do this as an exercise, the children at first stand with nose and chest touching a wall, but afterwards dispense with the wall.)

(2) Standing with body erect and lifting up shoulders (shrugging the shoulders pulls in the abdominal wall).

(3) Standing erect and contracting the buttock muscles (knees stiff).

(4) Arching the upper portion of spinal column. (Oriental dancers can do this when body is erect ;

Europeans unaccustomed to such movements, could do it best on all-fours, or with hands on low chair-back.)

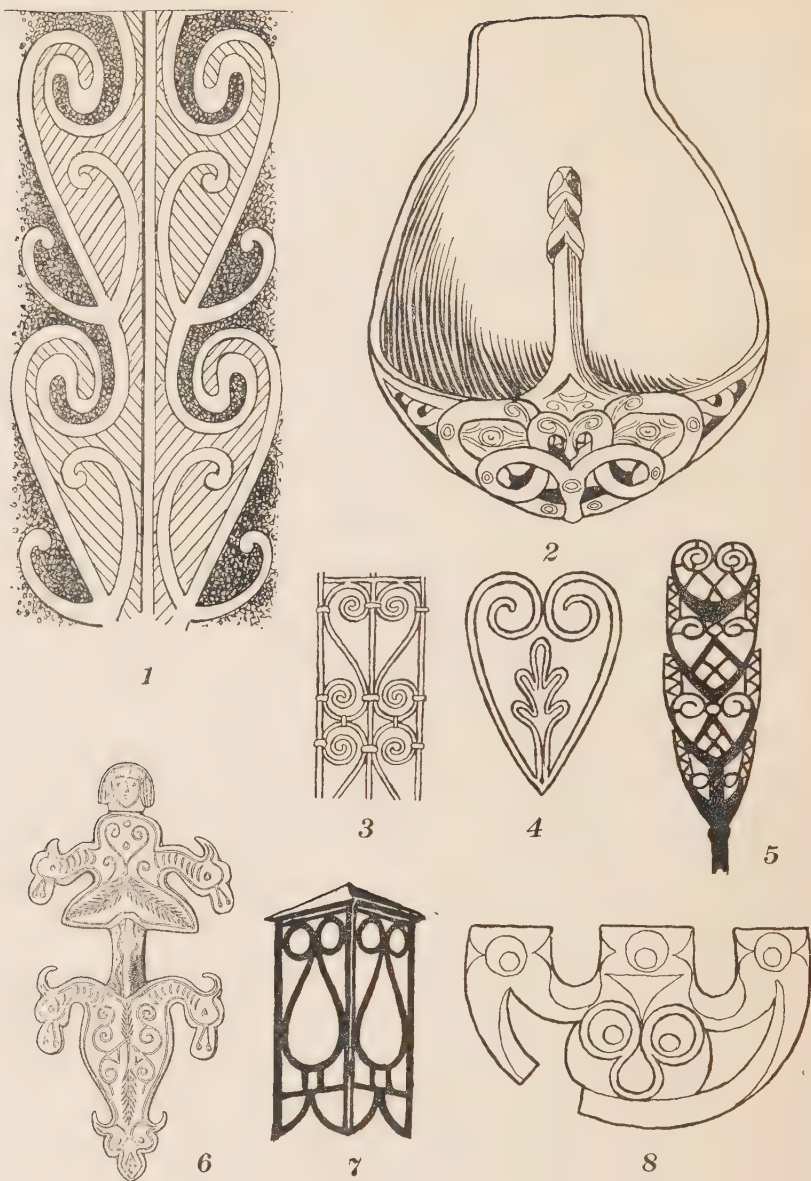
(5) Standing with knees bent, hands pressing on front of thighs; then depressing buttocks and hollowing the belly by contracting abdominal muscles and tilting pelvic brim.

There are many other ways of reducing the cubic capacity of the abdominal cavity, when the body is erect, sitting, and prone, which need not be detailed here. But it should be recorded that I have discussed this matter with Dr. Leonard Williams and other leading medical authorities, and their view is that this development of exercises based on "native dances" should be made the subject of further study and research in different parts of the world, particularly in Oriental countries. They consider the principles involved fundamental to the prevention and cure of chronic intestinal stasis and other internal disorders which afflict civilized people but do not afflict natives living under their own natural conditions. These principles are being further discussed in books now under preparation.



FIG. 4.—Spanish Pebble Designs. (*See Glossary.*)

PART III
SOCIAL ORGANIZATION



SACRED HEART DESIGN.

FIG. 5.—1. and 2. Maori. 3. Moorish, etc. 4. Egyptian and Assyrian. 5. Antilles Islands. 6. Kanef Ukrania. 7. Guinea Coast. 8. Ancient Somerset. (See Glossary.)

I

RELIGION AND RACE SELECTION

RELIGION to the Maori was something practical—a religion of Works rather than Faith. Always he was guided by results. The object of life was Joy, but that joy had to be founded on the welfare of the community. Whatever benefited the community, benefited each member of that community. As an ancient proverb puts it: “A man’s happiness is in the happiness of the community; and the happiness of the community is in the happiness of each individual.” Thus whatever led to Joy was regarded as right and innocent; anything which led to needless pain or suffering was wrong and sinful. Individual suffering was, of course, inevitable in the natural course of life; but when the sufferer was fortified by the knowledge that through his pain the community was being benefited, he accepted it gladly and regarded it as an honour and privilege. The sufferings of the mother in childbirth and of the warrior in battle were equally entitled to honour: the two things were described by one word, and were classified as socially identical. The mother was a heroine, the warrior a hero. But there was more than this. Fertility was a reward, a blessing, something that came from Paradise, a privilege granted by the community to certain selected individuals. Infertility was a misfortune or a punishment inflicted by the community on those unfit for the honour of reproduction.

In battle the Maori was overcoming sin, defeating the sinful, stamping out wrong. There was no such thing as purposeless fighting; victory was the reward of innocence and right; defeat the punishment of guilt and sin. Similarly, an injury to one was regarded as an injury to all. For example, to monopolize the fruits of the earth was obviously sinful, because it injured the community; obviously it was equally sinful to deprive any individual of his natural share of those

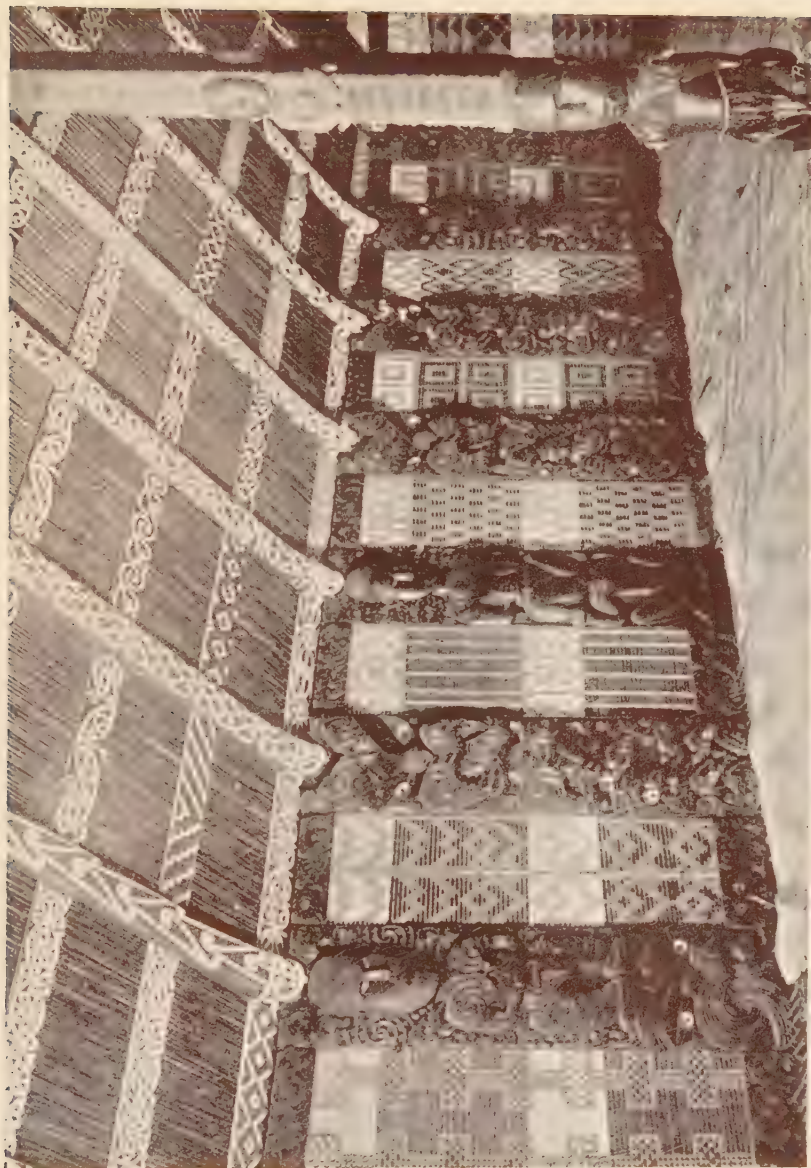
fruits. In the same way, it would be detrimental to the community not to have the ownership of land vested in itself ; common ownership of land was therefore right ; individual ownership was wrong. The individual was regarded as having a right to his natural share of all the necessities of life—sunlight, air, food, or shelter : therefore all these things were owned in common and shared by all. They were created for the benefit of all, and were regarded as a trust which had to be administered fairly for the benefit of the individual and of the community.

The nobility were trustees for the people ; hence misappropriation on the part of one of them was a blacker and more dishonourable sin than the greed of any ordinary person. In one sense the nobles were regarded as the parents of the people, but the Maori went even further than this, and the king himself would speak of the community as the “ ribs of my body ”,¹—i.e., the community was accounted by the king to be the “ fruit of his loins ”.

Any unequal division of the necessities of life was also sinful since it undermined the social scheme whereby every man stood on his own merits and was responsible for his own improvement and advancement in rank. If one were handicapped by a shortage of food and another privileged by superfluity, there could be no equality of opportunity, and merit would not prevail. This was unjust and sinful ; under such a scheme mankind would deteriorate, and it was the sacred duty of mankind to improve, and to secure propagation from the highest. This was the sacred natural law of the survival of the fittest. When Man interfered with Nature by imposing artificial handicaps and robbing the members of the community of equality of opportunity the result was bad ; intelligence, courage and nobility of mind and body might have to give way to cunning, tyranny and greed.

As it was the duty of the king and certain members of the nobility to provide for and protect the people, so it was the task of other nobles to ensure suitable education, and to guard the health of the people, so that none should grow

¹ The genitalia in Maori were “ the ribs ”, hence the same decoration was used for tattooing the genitalia as for adorning temple rafters.



SACRED MAORI HOUSE NOW IN NEW ZEALAND
with which Mata-Atua carvings should be compared. (See Glossary)

up ignorant, undeveloped or unhealthy. Thus ignorance, unfitness, and disease were regarded as reflections on the competence and the honour of the elders: they were sins on the part of the nobles and people alike.

It was a crime against physical morality for a Maori to fail to acquire knowledge of the human body and its functions, or fail to improve his development or maintain his health. Disease and unfitness were the consequences of such sin. Some diseases were due to sins on the part of the individual, resulting from lack of exercise, from over-eating, etc.; others were inherited, and were due to wrong-doing by the parents or ancestors. Cripples were not regarded as sinful in themselves, but as the unfortunate bearers of the sins of others. They were not blamed, but they were considered quite unfit to reproduce. On the other hand, those who neglected to exercise their minds and bodies were blamed for their physical defects, deprived of the privilege of reproduction, and degraded in rank.

The daily round of duty naturally differed for every member of the community, but the duty of social service rested on each and all. No Maori was simply an individual: he was always a member of the community and thus played his part as a co-operative worker in the general industry. His reward was the satisfaction of having done his duty, and of having benefited the community; and the reward of the community was the sense of having ensured the equal welfare of all its members. The inefficient worker was punished by what the Maori dreaded most of all—ridicule. An incompetent administrator was degraded in rank and had his sins recorded in the legends, disgrace thus following his descendants for many generations. Administrators who squandered the common goods in foolish and extravagant public hospitality were recorded as having sinned against the community. Unjust judges were recorded as having committed the most abhorrent of crimes.

In all cases the accused were arraigned before the bar of public opinion. A general meeting was called, the charge stated by a noble to whom the people had conveyed their complaint, the meeting was addressed by other elders on behalf of the accused and on behalf of the complainants,

and on the majority vote the verdict was announced. Then the king, as judge, pronounced such sentence as he considered to be in harmony with the Sacred Legends. This was not merely a matter of law, it was also a matter of religion : in the Maori mind there was no distinction or separation possible between Religion and Law.

As the pursuit of happiness was the object of life, this pursuit was a positive religious duty. Happiness was not simply a piece of good fortune which fell into one's lap as a gift from the gods ; it was the reward of right-doing. It was the special duty of married folk to make one another happy, and the duty of both to ensure the happiness of their children. Children were taught that it was their duty to make their parents happy ; yet when they failed to do this, it was the parents who were blamed. Sins of this kind had to be dealt with by the community. For example, if parents failed to make a happy home, it became the duty of the community to remove the children and put them under the care of their nearest innocent relatives.

Marriage was regarded as peculiarly sacred. The primary duty of husband and wife was to reproduce ; that was the purpose of marriage. Those unwilling or unfit to do so were forbidden to marry but granted permanent betrothal. After children were born husband and wife continued to live faithfully in monogamic relationship, in the vast majority of cases. Sometimes a second " woman-friend " was taken with the consent of the wife, and for the mutual happiness and benefit of the home. If either husband or wife became unhappy, it was the duty of the other partner to consent to a dissolution of the marriage, and the difficulty was investigated by the elders, on the application of the discontented party. Judgment either for or against the dissolution was then pronounced quickly, but sufficient time was always allowed for the fullest consideration. Applications for the dissolution of a marriage were very rare, and were mainly due to quarrels in regard to the children. It was wrong for either husband or wife to desert the other for the sake of a third person, but equally was it wrong for man and woman to live together as husband and wife without mutual love and desire.

It was a religious duty enjoined on parents and nobles

alike to give suitable instruction when youths and maidens arrived at puberty, and on the young people to learn the principles of marriage before contracting a permanent union, and to gain suitable sex-experience as a preliminary qualification. Promiscuity was a deadly sin and severely punished (even by castration), but it was practically non-existent until the Maori came under Christian influence. A vicious man was regarded as diseased and unfit. Inconstancy was exceedingly rare, and prostitution and loveless intercourse unknown. The usual procedure was for the young people to make a free selection and be faithful to one another, as lovers. Adultery was severely punished, but it was defined as loveless-relationship. A wife who had a lover was punished not because she had a lover but because she had relationship with her husband when she no longer loved him, and failed to explain this to him.

Relationship between the sexes was considered essential to the attainment of mental and moral maturity and the perfection of physical development. The Maori Sacred Legends taught that the male secretions were natural and necessary food for the female, and the female secretions natural and necessary food for the male. It was sinful, therefore, for either sex to deprive the other sex of these foods by retaining them in the individual body. Rather it was the sacred duty of woman to give her secretions to man, and the sacred duty of man to give his secretions to woman. Not to do so was a sin which entailed unhappiness, ill-health and immaturity. These natural facts were taught in the schools to the young of both sexes, and the young were also informed that falling in love was natural to youths and maidens. It was the indication given by the God of Nature that these foods were required, in precisely the same way as the baby required its mother's milk. These particular legends were taught by the doctors and noblewomen.

Thus, whenever a youth and a maiden felt a mutual attraction they informed their respective parents, whose duty it was to facilitate the love-match, and arrange matters between themselves. Before betrothal could take place both parties underwent a strict medical examination. Then followed the betrothal which generally lasted for about ten years,

during which there was infertile love-relationship. Sodomy was prohibited and practically non-existent. It was the duty of the community to make provision for the normal sexual needs of youths and maidens; the betrothal did this in the most beautiful and efficient way. During that time the young couple lived together in the homes of either family, as they desired, nominally as brother and sister, but actually as lovers; but they were still regarded as adolescent, for the betrothal took place usually about the age of fifteen. They were not considered men and women until they were married and had children. When the girl had attained full maturity, which was usually about twenty-five years of age, another and more strict medical examination of both took place, and if that was satisfactory, and both parties expressed their desire to marry and become parents, the religious marriage was celebrated with the utmost solemnity. They were declared Man and Woman, i.e., father and mother, and life-long friends. Betrothals and marriages were public ceremonies; and the first union of the betrothed lovers was publicly performed at the betrothal ceremony as a sacred act calling for the highest love and reverence. It was the sacred duty of the elders and parents to make certain that the young couple knew how to unite happily and efficiently, and how to ensure improved offspring.

Every marriage was designed with a view to race improvement. Children were born only in wedlock. It was the duty of unmarried girls and their mothers to ensure that their love-relationship was infertile, but in cases of accident the marriage was hastened. If a girl became pregnant before the age of about 25, the child was regarded as premature, starting life with a natural handicap, which, however, it might outgrow. Abortion was sinful, and strictly forbidden by the Sacred Legends; it was destruction of innocent life, an act due to neglect or failure to prevent conception, and this neglect and failure were sinful in themselves in such cases.

Another natural sacrament was in regard to the birth of a child. Birth was a natural function under the control of the community and of the parents. It was something which must be prepared for by the latter; that is to say, it was their religious duty to make their bodies as perfect as possible

before undertaking parenthood. On the other hand it was also the duty of the community to select certain individuals for parenthood and exclude all others. In this way the Maori held that they were carrying out the will of the Creator who must obviously wish the procreation only of physically perfect children.

The perfection of the father was known to be relatively of much greater importance than that of the mother. Very few women, indeed only those who were diseased (mostly cases of skin disease), were debarred from motherhood. Even crippled and deformed women were allowed to bear children, which were sometimes fine infants. But the greatest possible precautions were taken in regard to the men. If a man were crippled or deformed, under no circumstances was he permitted to become a father ; even if he were just a second-class man, this honour was denied him and his marriage, supposing he were able to find a woman to mate with him, had to remain infertile. If a woman fell in love with such a man, she was allowed to marry him ; but if she wanted children, she was obliged to select some innocent, i.e., bodily perfect, man to be the father. This would be naturally a man whom she loved, as absolutely loveless physical union was sinful. She would be honoured by the community (particularly by the mothers) for two reasons, firstly for bestowing affection and care upon one of the unfortunate bearers of sin, and secondly for taking another lover to prevent the community being deprived of her children. The husband was honoured if he encouraged his wife in this action, and was regarded by the community as the children's father, though they took their mother's name : it would be sinful for them to bear his name when he had been forbidden to reproduce. All children belonged to the community, and there was no such thing as illegitimacy. Children were born innocent, and the birth of a child was always a joy. The community selected the child's name.

The attainment of race perfection was the practical manifestation of Maori religion ; it was a working principle as well as a theoretic belief. Hence, a woman who considered she could produce more perfect children by having them procreated by another than her husband, would be

regarded as sinful to neglect or refuse opportunities of doing so. Her husband would be equally sinful to object to this ; he would be injuring the community by lowering its standard of perfection. It was for the woman to choose the father of each child as the God of Nature guided her. Not that any Maori man would have thought of rebelling against this if he really loved his wife, for any such objection would have evinced clear proof that he no longer cared for her. Naturally the husband who had been put aside temporarily in this fashion by his wife felt a little less respect for himself, but more respect for his wife ; while he regarded her lover simply as a more fortunately constituted man than himself. Himself he regarded as still fortunate if he retained the permanent love of his wife, as he generally did.

Frequently, however, the woman did not disturb her husband's mind by telling him what she had done ; it was no part of her religious duty to do so. Her primary concern was to ensure the perfection of her children, after that she had to secure the happiness of her home. Love was to be her guide and love only. Hence arose the claim made by women that they had conceived by the God of Nature ; that they had had a Vision and had been visited by a Spirit ; or that the spirit of So-and-so had come to them—naming some man-friend. This was a recognized polite fiction, and as a social convention, it enabled many women to have children by some man who was universally admired, but who obviously could not be the permanent husband of all. Sometimes widows who were childless or who wanted more children, and did not desire to marry, used this convention in regard to their lovers.¹

It was the fundamental religious belief of the Maori that mankind could be improved only by the selection of the best men for fathers, and must inevitably deteriorate if inferior men were allowed to reproduce, and the women carried this belief into practice, thus performing a duty of a peculiarly high and sacred nature. The child was the fulfilment of this

¹ Much has been written in condemnation of the Maori women who granted their favour to white sailors, etc., in the early days of colonization. But it is the high standard of morality that is important—not the occasional deviations from that standard. Such Maori women in any case were no worse than the white sailors, and usually better than European prostitutes.

sacred duty, and therefore the highest and happiest religious ceremonies were celebrated at the birth of the child with song and dance and feasting.

There was another reason for the joyful ceremonies held at a birth. The Maori believed that there were three worlds—the World of the Unborn (Woman); the World of the Living (the Earth); and the World of the Dead (Paradise). The body of woman was peculiarly sacred since through her body every Maori obtained entry into the World of the Living and ultimately gained Paradise. Without the help of Woman, he would remain in the World of the Unborn. The Unborn were in existence, but in the care of the Unknown Creator until such time as some Woman was granted the honour of motherhood. The seed of the child was planted in the body of Woman in exactly the same way as the seed of the *Taro* (sweet potato) was planted in the body of the Earth where it had to unite with the seed of the Earth in order that fertility might result. Both seeds were first in the World of the Unborn; both came from the Unknown Creator; both grew by the aid of the God of Nature. Just as it was necessary to select the best seed to ensure that the *Taro* harvest would be perfect, so it was necessary to select the best seed to ensure that the children would be perfect.

In that way only could Race Improvement be ensured. Race Improvement meant life, and life more abundant, and only in the Sacred Legends was the knowledge recorded whereby such improvement could be ensured. The legends taught that to ensure perfect *Taro*, Man must select the best seed; but to ensure perfect children, Woman must select the best seed. Like Man, she also was guided in making her selection by the God of Nature, and she was responsible for ensuring that the seed of the child was planted in the best soil and carefully nurtured during its growth. Thus it was her sacred duty to keep her body in the highest state of physical perfection and health. In this way she could ensure Eternal Life. According to the Legends, eternal life means *life without beginning and without end*. The Unborn were unconscious but existing; the Living were conscious and improving; the Dead were conscious but incapable of further improvement. All of us were at all times presentations and

expressions of Matter and Force, i.e., a part of Nature itself ; hence Immortal.

When a child was born, the father or the doctor recorded faithfully the facts in such a way as to indicate whether the child was born normally or abnormally, whether it was strong or weak, whether or not it showed signs of hereditary disease or defect of any kind, and so forth. The name given to the child by the community was an indelible record of these facts. Thus when a baby girl was named *Hera* it was an indication that the birth had been perfect and that the child itself was perfect in health, physique, and every respect. Should a baby show signs of inherited disease not found in the mother, it was assumed that this was a throw-back to some diseased ancestor. If the child was badly diseased or malformed, it was given the Peaceful Death at once. If not considered sufficiently defective for this, it might be allowed to live, but be prohibited from reproducing. To ensure this, the child would be named *Tara-kawa*—meaning literally that the reproductive organs were defective, unwholesome, and unfit for the work of race improvement. A child born with defective eyesight, was called *Karu-Moe*, literally “sleeping eyes”, i.e., defective vision. Every girl was given a name by the community to indicate her race-status. Not quite so much exactitude was shown in the naming of boy-babies, because later selection by Woman ensured reproduction only from the best, but nevertheless the boys’ names were indicative of their race-status. Boy-babies considered specially fitted for reproduction were sometimes called *Ure-Nui*, indicating thereby that they were of exceptional virility (*Ure*, the male organ, *Nui* means great, vigorous, strong, etc.). They were frequently named after animals, birds, or heavenly bodies. For example, a noble’s son might be called *Rangi-te-ao-rere* (*Rangiteaorere*), which literally means “The large white clouds of the sky”, but the inner meaning implied that the boy was expected to become a leader or ruler over the people. *Amarama*, “The Moonman,” indicates that the boy is expected to become an astronomer. The son of a warrior with a fine war-record might be called *Kahutia*, that is, The Great Hawk or the Eagle-Hawk. *Te Pokiha*, The Fox, was a name that would be given to the son of a noble who was

expected to become a great teacher. *Manu-Pango*, The Black-bird, was given to the promisingly attractive son of a warrior. *Korokaihau* was a name meaning literally "an elder who breathes in all the air", but the inner meaning was "An Elder who imbibes all Wisdom, and hence is necessarily to be looked up to and whose advice is to be respected and honoured by the People". Every name of every Maori had an inner meaning racially and socially.

The religious ceremonies connected with death were of great importance and solemnity; but although every member of the community felt grief at the loss of a friend, all rejoiced that he had gained Paradise. Grief and joy were thus mingled; tears flowed, but were almost immediately replaced with glad laughter. If a man went to a foreign country and remained away for years, grief was continually felt at his absence, for it could not be possible that he had gone to a better land—there was no better land on earth than the Maori's own country. Even if he returned years afterwards, nothing could make up for the loss of companionship which the man himself and the community had suffered while he had been away. His departure occasioned unmitigated grief, and joy at his return was mingled with pain. Death was a much better thing.

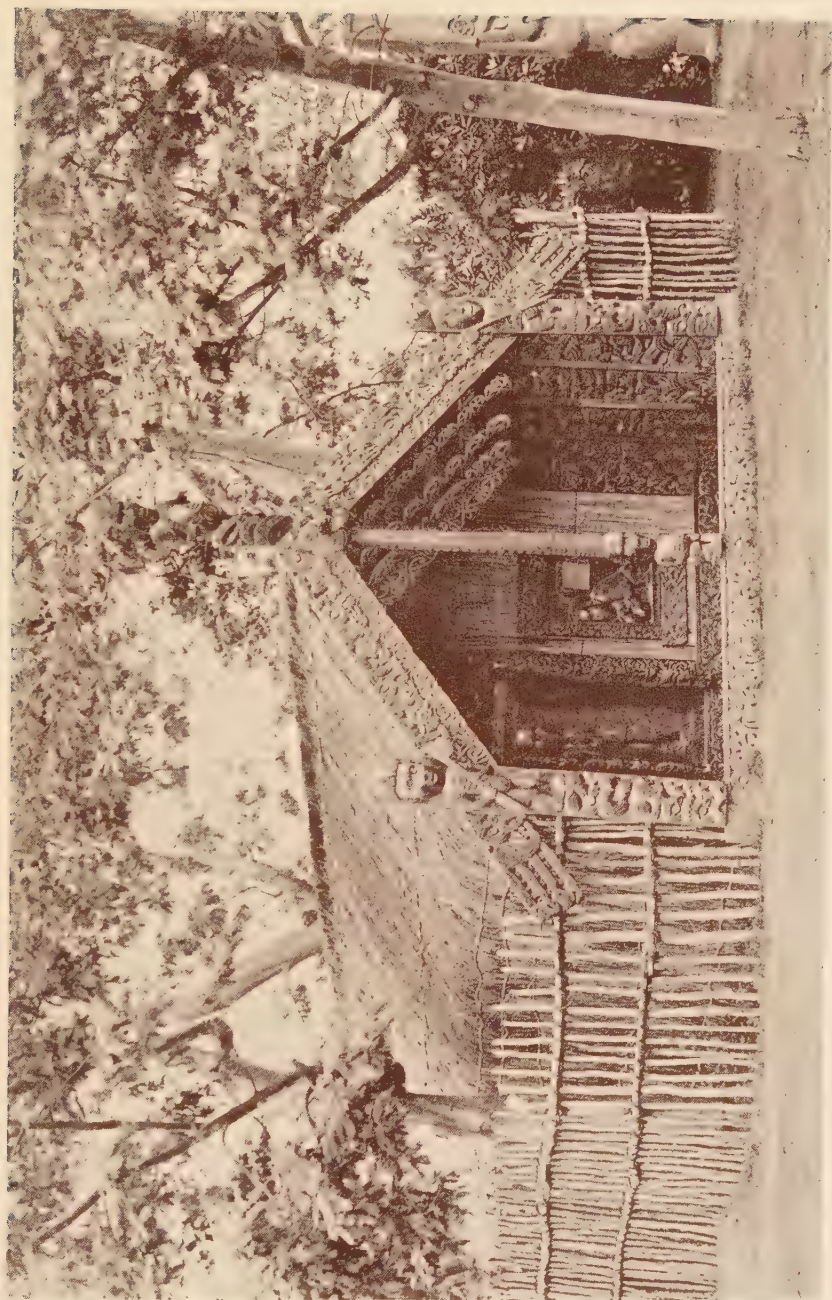
Whenever a Maori died, he went straight to Paradise. His near relatives prepared his body for burial, unless he had died of some disease, when the body was buried immediately, and the house in which he had died, as well as all his belongings were burnt. But when death was from some natural cause such as old age, accident, or war, the body was kept in the porch of the house for three days; the funeral service being held on the third day in front of the house. After this the corpse was placed on stretchers, and a burial party took it away to the sacred burial ground, where it was interred in a grave already prepared. Later the bones of the nobility were painted the sacred red. It should be noted that the Maori buried their dead in a sitting posture, facing the West—the West towards which in life they and their ancestors had ever journeyed. No religious service was held at the grave, it was simply an interment. The body was buried covered with a beautiful ornamental cloak; ornaments and other

tributes were laid on the stretcher by the relatives and friends. Mothers and wives gave garlands of their own hair for burial with their loved ones. Where there was no such near relative, hair-garlands were supplied by the wife or daughters of the king, as a tribute from the community. Sometimes treasures regarded as specially precious to the community were buried with kings or nobles.¹

The funeral ceremonies which had begun with the death of the Maori, continued during the three days that elapsed before his burial. These three days gave relatives and friends the opportunity to render their tributes. As soon as the body had been buried, grief was succeeded by joy to think that the deceased was in Paradise and revelling in all its delights. The ceremony continued for varying periods, and the history and achievements of the deceased were recounted publicly, and were sometimes embodied in the Sacred Legends. The whole ceremony partook of the nature of a religious and educational conference, and the young people were expected to profit in their religious understanding. Throughout the period there were songs, dances, feasting, and recitations of the Sacred Legends.

One important social purpose of these ceremonies was to comfort the bereaved relatives, to tide them over the period of their natural grief, and to re-establish their happiness. However faithfully a widow may have loved her husband, the whole atmosphere of the joyful ceremonies conduced to early recovery from grief. Hence, a woman would often fall in love again before these long-continued functions had ended; and the funeral ceremony of the husband she had lost would actually merge into a marriage ceremony with another man. This was regarded as perfectly natural and normal, a tribute, indeed, to the success of the ceremony.

¹ A recent discovery, as recorded in the *Daily Mail* (20th October, 1925), throws an interesting light on the Maori method of burial: "A Maori burial cave of great antiquity and importance has been found in wild mountainous country in Auckland Province. It contained many hundreds of skeletons in an excellent state of preservation. The discoverers were lowered into the cave by ropes. They were met by an eerie sight as the candlelight flickered on the grinning skulls of the dead warriors of many generations. The most noticeable find was the mummified body of a chieftainess of high rank, indicating that the preservation of the dead was a skilled art among even the very ancient Maoris. Rare relics were also found in the cave. A noticeable point was the fact that the teeth in skulls hundreds of years old were remarkably well preserved."



MAORI TEMPLE EXTERIOR

Exterior View of Sacred Maori House now in New Zealand, with which Mata-Atua carvings should be compared. (See Glossary-
face p. 64

It must not, however, be thought that the Maori was a materialist. On the contrary, it was the profound spirituality of his beliefs that caused him to regard every action of daily life as a sacred duty. The day's routine was covered by his religious philosophy. His gods were not idols; they were actual Persons who lived and moved and had their being in him, and whose approbation he sought at all times. As to their nature and functions his conceptions were clear and definite. The Unknown Creator (*Io*, or *Te Atua-Matua*) was concerned with the creating of all things; The God of Nature (*Te Atua Hau-Ora*) was concerned with Life itself, and with all animate and inanimate things; The Great Spirit (*Te Atua Wairua*) was concerned with Dissolution, Death and the Beyond. To the Maori all men were born innocent and died innocent, sin was limited to the earthly life; those who did wrong in life were punished in life; those who did right were rewarded in life. After death, all mankind went to Paradise. There was no conception of Hell in the Maori religion, but each one entered Paradise in the state he had attained by his own efforts in life. Therefore, it behoved him to improve himself as much as possible while alive, so that he might make a more honourable entry into Paradise. This entry took place not in the sky but under the waters of the earth: Paradise was under the water. The sacred Departing-Place of the Spirits of the Dead was called *Reinga*, from that point every Maori walked along the water till he came to a rock covered with seaweed, from which he dived to Paradise.

Paradise (*Te Kainga Ote Ora Pumau*) was The Home of Everlasting Life, Rest and Bliss. Those in Paradise were endowed with eternal life in the same bodily appearance as that in which they departed from the earth. Hence the importance of self-improvement and bodily fitness to be gained on earth through following the Sacred Legends. Every one was responsible for his own salvation and improvement, physical, mental and moral—he was what he made himself. The Sacred Legends taught him how to make the best use of his own powers, but knowledge of, and belief in the Sacred Legends were insufficient, actions and results were looked for. It was the sacred duty of every one to see that he was always, at every moment, in a fit condition to

arrive at Paradise. Once there, no further improvement was possible ; his mental, moral and physical condition was fixed for ever.

In Paradise every Maori met on terms of social equality. The king and his nobles no longer had any rank, warriors had no special privileges, and all the members of the general community were levelled up to the highest. But there were orders of merit for achievements on earth. Women and children, the Maori's most precious treasures, became the angels of Paradise. The three gods already named were the rulers of Paradise ; the Unknown Creator was King, the God of Nature and the Great Spirit were his subordinates. In Paradise the three gods were personified, and visible to the Maori, but on earth these gods were invisible, though all-seeing. Their earthly representative was the king, to whom was entrusted the duty of carrying out the divine behests.

Mankind, the Earth, the Sun, the Air, all were works of the Unknown Creator. The Earth, the Sun, the Air, were worshipped, not as gods, but as works of the Creator, as gifts which it was the sacred duty of Man to use in the best possible way. Indeed, Man fulfilled the wishes of the Creator best and worshipped him most efficiently by cultivating the earth and enjoying its fruits to the utmost, by absorbing as much sunlight as possible, and by having abundant supplies of fresh air at all times. The Creator made the Earth first, then the Sun, after that the Air, and finally Man. It was not, therefore, for man, the youngest of the Creator's works, to set himself above the senior works. Paradise was a better world in which the Earth, the Sun, the Air, and Man, were born again. Man then no longer worshipped the works of the Creator, as the only visible expression of his presence, he worshipped the Creator himself who had become visible. The Unknown Creator was God the Father ; the God of Nature was God the Son ; and the Great Spirit was Man's Guide to Paradise.

To stimulate a desire for self-improvement young people were told that if they were bodily unfit, mentally indolent or morally reprehensible, when they died they would be sent back to earth from Paradise, to improve themselves through work and suffering. This threat acted as a strong incentive

to improvement ; but at the same time, it should be observed that the possibility of a return to earth was not believed by the nobility, nor was it embodied in the Sacred Legends, but as these were taught only to the nobles, the people believed the threat to be a part of their religion, and it operated accordingly. It was a practical working faith for those to whom abstract ideas were incomprehensible.

In Paradise, the nobility taught, the Brown, the Yellow, the Black, and the White Maori met on level terms as guests of the Creator. He provided all the necessities of life and the constant feasts were served by the angels, i.e. the women and children, with dancing, song and divine music. The food was all fresh fruit, chiefly beautiful bunches of grapes, gathered in the gardens by the angels, and the beverages were wines served out of calabashes and drunk from fresh leaf cups. The preparation of the feasts and clearing away the remains were a pleasure rather than a toil. Leaves formed the only clothing and the head-dresses of the angels were made of clusters of ripe grapes. The assembled guests were seated on the grass in the shadow of beautiful trees by the side of flowing rivers, under clear blue skies in which the sun was always shining. The garden was always fresh and cool, even at noon-day, and at night it was never absolutely dark. No wonder, therefore, the young Maori desired to make himself worthy to enter such a Paradise, and no wonder that the threat of being returned to Earth was enough to spur him on in his endeavours to fulfil the commands of the Sacred Legends, which enjoined him to improve and always still further to improve himself.

This was the Religion of the Maori : that reward came from merit, not from mercy ; and that a man would be judged by the results he had himself attained. Briefly stated, the objects he must achieve in order to live in accordance with the wishes of the Creator were :—

- (1) Happiness, by living always in the Realm of Love.
- (2) Fitness, by constant regard for his health and care of the body.
- (3) Multiplication, by producing the best fruit of his body.

(4) Improvement, by mating and living naturally and correctly.

(5) Resignation, by suffering punishment for sins with a view to improving himself.

(6) Reward, by winning honour through the God of Nature.

(7) Righteousness, by keeping himself in a state of fitness throughout life.

(8) Fertility, by accepting gladly the honour of this as coming from the Creator.

(9) Eternal Life, by entering Paradise with all honour to the God of Nature who had guided him through Life on Earth; to the Great Spirit who had conducted him to Paradise; and to the Unknown Creator who received him.

To the ordinary members of the Maori nobility, as well as to the people of the community, it was made perfectly clear by the teachers and scientists that these objects were best achieved by living a simple loving life on earth, striving always for improvement, and ensuring happiness through kindness and love.

Beyond the ordinary members of the nobility, and beyond the people of the community, there were teachers to whom the "Whole Truth" was revealed by the Elders when these teachers had graduated in a perfect knowledge of the Sacred Legends. Thenceforward such teachers were classed as scientists (that is, *Tohungas*). To these scientists, belief, faith and knowledge were classified thus in practice :—

(1) *Graphics*. Here the appeal was to belief and the fear of punishment by means of easily visualized presentations, e.g. the possibility of being sent back from Paradise as a punishment for failure in self-improvement.

(2) *Hypothetics*. Here the appeal was to faith and the hope of reward by means of personifications of the deity and his attributes, e.g. the religious convictions which inspired righteousness on earth and ensured faith in the reward of Paradise.

(3) *Truth*. Here the appeal was to the absolute, by means of the presentation of the Whole Truth known to the Maori scientists.

It was self-evident and proved by experience that Graphics and Hypothetics were necessities in the development and government of humanity in general ; therefore, they should be inculcated clearly as beyond all question and doubt. The Whole Truth should be reposed only in minds rendered fit by evolution and training to receive it absolutely. To question popular belief was a sin ; to throw doubt on religious faith was a crime ; to reveal absolute truth to minds unfit for it was an anti-social act, subversive to religion and good government ; to fail to preserve and enlarge scientific knowledge was an act of treachery to Truth.

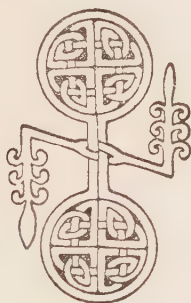


FIG. 6.—Ancient Scotch Monument Decoration. (*See Glossary.*)

II

COMMUNITY LIFE

THE home life of the Maori was chaste and beautiful; no couple lived together unless they really loved one another, and there were no "unwanted" children. Woman was the queen of the home, and her position there and in society was one of the greatest dignity and honour. From childhood, boys were taught to be courteous and chivalrous towards all women. Woman and the Land were the most precious possessions but always Woman came first. Every Maori was kind and respectful to his mother, to his wife, to his betrothed, to his sisters—and the term sister covered all women excepting his mother and the mother of his children. Woman was not simply a creature of joy and beauty—she was the embodiment of all that was highest and most sacred in life, and her selective love was the purest and most wonderful force in Nature: the only means whereby Mankind could improve itself.

To the Maori the home was beautifully furnished by the mere presence of Woman. Objects of beauty, such as artistic rugs; of reverence, such as the statues of ancestors; of remembrance, such as the *Tiki*: all these meant much to the Maori, but they were trifles compared with Woman. It was practically unheard of for a man to desert his wife, he would be regarded as abnormal or insane. When marriages were dissolved it was almost always because the woman wished to leave the husband for some better man—a misfortune for the husband of course, though it was his duty to endure this bravely if his wife assured him she would be happier, or thought the other man would help her more efficiently in improving the race.

There was usually a shortage of women; hence polygamy was rare; a few nobles had a woman-friend as well as a wife, but this was because two women loved the same man;

always it was the woman who chose. No man was allowed to force a woman to live with him. In the Sacred Legends there is a story of a man who committed this crime, and his wife murdered him. The court of inquiry exonerated her: said she was to be commended for having rid the community of a man false to the sacred teaching regarding race improvement. But Maori men were not monogamous by choice; they thought so highly of Woman that, if it had been possible, every man would have had a woman-friend as well as a wife, provided, of course, that everybody was happy. There was no degradation to women in such an arrangement. Wherever plurality of wives existed, only the first wife bore children, though both women were reckoned to be the mothers of the family, and were so addressed by every Maori. If the first wife died, the man married his woman-friend. If after the lapse of some years, the wife was barren, she would request the woman-friend to bear children by the husband, and both were regarded as the mothers of the children. But such cases were rare. Usually the man married the girl to whom he had been betrothed, and after marriage had no relationship with any but his wife.

If during the later months of pregnancy his wife preferred to have no sexual relationship, then her husband might have relationship with some unmarried woman—provided they loved one another. His wife knew of this, of course, and was glad that her husband should be made happy by the other woman. He was fortunate, indeed, they all thought, to be able to find a second woman who loved him, considering the relatively smaller number of women compared with men.

Most wars were caused by this shortage of women, although some trifling incident—such as the killing of a dog—might be cited as the nominal reason. The real object was to obtain more women members of the community. Yet even after conquest it was a sin for any individual man to take a woman against her will: it was a breach of social happiness and a sin against the laws of race improvement. Not improvement, but deterioration would surely follow from loveless and compulsory mating. The conquered women were adopted as members of the new community, and in their own time

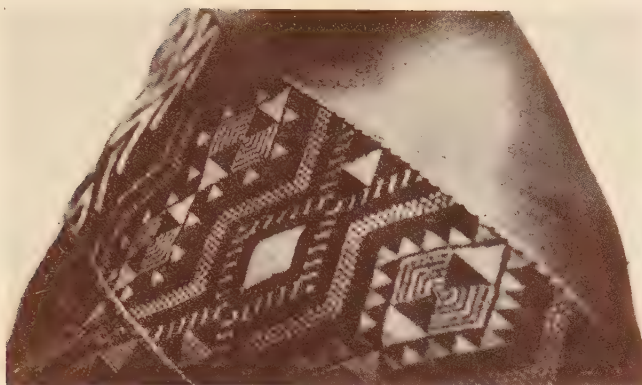
and at their own option they made their choice among their late enemies who had now become their new friends.

Owing to the scarcity of women, the men had to compete with each other for preference. Thus women had a wide choice of the finest men and were themselves more precious. Efforts were always being made to rectify this scarcity. When the Maori landed in New Zealand about 1,500 years ago, there were approximately 1,250 persons—men, women and children—about two-thirds being men. The endeavour of the nobility was thenceforward to bring about a balance of the numbers of the sexes. But the Maori mothers nearly all wanted to have more sons than daughters, and often they had two or even three sons to one daughter. The result was needless warfare. For many generations teachers had been insisting that this was a great mistake on the part of the mothers, and gradually women came to see that it was their duty to produce approximately equal numbers of boys and girls. In the nineteenth century when the Europeans landed in New Zealand the numbers of Maori men and women were nearly equal. For the most part, children lived with their parents, but the whole community was responsible for their welfare, and welcomed their company. Homes were for sleeping and resting only; all meals were cooked in the community ovens, and served publicly in special places in a gay but orderly fashion. The women danced at meal-times: before the food was served. Meals were taken in the open air, except in wet weather, when special shelters were used. Beverages were drunk from each individual's own calabash, but the solid food was cooked in baskets and was served on plates of leaves or plaited flax, which were collected and buried or burned after use. The large meeting-houses were never used for meals, but were reserved for ceremonial purposes, entertainments or general meetings. Every effort was made to reduce tedious and irksome tasks to a minimum—in fact, to make all work play. There were no unhealthy occupations.

Hospitality was a sacred duty and visits to the homes were made at all times with the certainty of a welcome, though evening was the usual hour to visit friends.

All work was done co-operatively, and all knowledge was

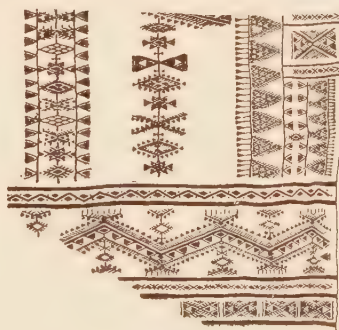
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4

COMPARATIVE DECORATIONS

1 Maori. 2 American Indian, 3 and 4 North African Decorations. (See Glossary)

shared. Directors were appointed for certain works, but there was no unskilled labour. The standard of general knowledge and technical skill was very high. Practically all the basic principles of modern science were understood and applied in everyday life. Water, for example, was taken uphill and conveyed long distances by means of the syphon; heavy beams were raised, ridge poles placed, and centre poles (or heart-poles) erected, by means of pulleys and tackle; heavy posts of timber or blocks of stone were transported across valleys by slings, applying to common use the principle of centrifugal force; the God of Nature provided all the forces needed by Man, and it was Man's duty to make use of these forces, and adjust his life accordingly.

The Maori was a skilful navigator. His astronomical knowledge was far behind that of the nineteenth century European astronomers—probably about equal to that of the scientists of the Middle Ages. Nor had he any knowledge of machinery in the European sense; but it must be remembered that he limited his efforts to what he considered the necessities of life. Fine furniture, elaborate houses and the hundred and one things which the European thought of importance seemed needless and foolish to the Maori; it was better to have ample time for cultivation, education, dancing, hunting, canoeing, fishing, and so forth; life was strenuous and busy, but there was time for leisure if everyone did their share of work.

Specialization was good in some directions. Men should do the heavy work of cultivation, building, and so forth; and women should do lighter work requiring more patience and loving care. Women were considered more successful in breeding and rearing birds; they learned the practice and art of breeding from the scientists and were extremely skilful in breeding for song, beauty, food-value, intelligence, and whatever other qualities were desirable. One of their most interesting branches of bird domestication was the breeding of carrier-parrots. The leaves of the aloe (which had been brought from Mexico) were used by noble women to make very thin sheets suitable for the conveyance of messages by carrier-parrots. These messages related mainly to home

matters, such as impending betrothals or marriages, birth, sickness, death, and so forth. The characters for these written messages were hieroglyphics or script. But for matters of high importance to the community, such as war, ceremonial meetings, cultivation, etc., men were employed to carry the letters, and this postal service was under the control of special members of the nobility.

The food-birds which the women domesticated and reared were released in the forest as they reached maturity, and at certain seasons of the year (when very fat) were recaptured and preserved. When required for eating they were killed painlessly, plucked, cleaned, cooked in the steam ovens, sun-dried and stored in the reserve caves. Song-birds and beauty-birds were released in the forest periodically and were not allowed to be recaptured. Carrier-parrots were, of course, kept in captivity. Somewhat similar customs still prevail among the Mexican Indians living away from civilization. The red parrot (*Kakarika*; Mexican: *Chachalaca*), now extinct in New Zealand, was specially bred for its beauty. The *Huia*, also extinct, was bred for the sake of its feathers which were worn as indication of parenthood; the birds were released periodically in the forest, but returned to their cages at certain times of the year. In the moulting season their feathers were collected for use in the head-bands, rugs, etc. The *Kiwi*, almost extinct, was bred under domestication by the women, as it was believed to be unsuitable for free forest life. It was kept mainly for its eggs, which are exceptionally large—said by the Maori sometimes to be $1\frac{1}{2}$ times the weight of the bird itself. The egg was soft when first laid but the shell hardened on exposure to air. The *Weka*, or “Maori hen” was bred for eating purposes only. It and the *Kiwi* were called “brothers”, but the *Kiwi* was the layer and the *Weka* the table-bird. There are still fair numbers of *Weka* running wild in the forest of some parts of New Zealand. The *Pukeko* (a swamp fowl) was another table bird. There are still living a few old Maori women with a knowledge of bird-lore, but they are very, very old. In a few years none will be left.

The dearth of song-birds in the forests of New Zealand has often been commented upon, but there was no such

dearth in old days; the forests were full of feathered songsters. Captain Cook and other early voyagers have recorded that when sailing into the New Zealand harbours the chorus of bird-songs was wonderful: Cook likened it to the continuous chiming of beautiful bells. The New Zealand forests are now almost silent, and the ancient Maori bird-lovers and aviarists are no more.

A brief reference may here be made to the Maori's great love of music, vocal and instrumental. The principal instruments were strings, flutes and whistles, the first being played by the women, the wind instruments by the men. The strings were made of human hair or bird-gut; when a dog was killed accidentally, the intestines might be used for making the strings of a special musical instrument, but this was rare. Such an instrument would be regarded as quite exceptional, and would be named after the dog as a memento. Flutes, some of which were blown by the nostrils and others by the mouth, were made of cane or wood. The making of musical instruments was a skilled profession, for men, and the craftsman was a professor of music, who had the right to distribute the instruments in accordance with the musical ability of the recipients. If he were to fall in love with a pretty girl who had no musical ability, and gave her a very fine instrument it would be accounted a sin---a dishonour to the musical profession. Art should come first even in these circumstances. Such a sin is recorded in the Sacred Legend as having been committed by *Tutanekai*, a young musical professor and a wonderful flautist, who fell in love with a beautiful maiden called *Hinemoa*. He presented her with a fine stringed instrument, but though she had a beautiful face and a wonderful body she had no musical ability and could not play a note!

Vocal and instrumental music was a special feature of the funeral ceremony (*Tangi*) which resembled in many respects the Irish wake. In some parts of Ireland, indeed, peasant women are extraordinarily like the Maori in habit and appearance. Perhaps the explanation is that in pre-historic times some of the Maori voyagers reached and remained in Ireland.

In old Maori life musical instruments were played specially

on the first day of the week at the Sacred Meeting. Solos, duets and concertos were played on flutes and strings, which also provided accompaniments to the chorus singers and soloists. All Maori had beautiful singing and speaking voices of great range and power, and exceedingly harmonious. This can be noted even to-day, but Maori singing is almost a lost art and the finest singers are dead and gone. It is interesting to observe that in Mexico the love of music is also universal among the Indians, and that similar instruments and songs are in use now as in the days of the ancient Maori.

Flower-gardens were the care of the women. Most of the beautiful blossoms came from Peru, and were grown specially for ceremonial decorations. Tobacco and rows of sugar-cane were also cultivated in the women's gardens; sunflowers were grown abundantly for beauty as well as for bird-food. Maize, also used for feeding birds, was raised with the general crops. Aloes were grown only by the women in their gardens—the leaves to provide letter-sheets, and the spikes to be used as needles in weaving, or tattooing; also for scribes for engraving characters on wood, and pens for writing in ink (made of vegetable dye) on the aloe-sheets. The juice of the aloe was sometimes made into a spirituous drink, but this was prohibited. Intoxicating beverages were forbidden by the Sacred Legends.

No fish-breeding was necessary. The rivers teemed with fish when the Maori went to New Zealand, as plentifully as those they had left in Peru. There was great abundance of white-bait, until the Europeans released trout in the rivers; eels were always plentiful; and both eels and white-bait were preserved for winter use. Freshwater crayfish was abundant in the lakes, and various smaller fish were also caught and preserved. When required for temporary storage, both fish and birds were smoked. Cooked vegetables were also sun-dried and smoked.¹

Birds and fish were so plentiful that inland communities always had abundance to exchange with the coastal people

¹ Further details as to the diet of the Ancient Maori are given in a small book entitled *Native Diet*, published by Messrs. Heinemann.

for salt-water fish. The coastal communities were wont to visit inland at such times as they knew the harvest of birds and freshwater fish was available. The whole community would come, and receive hospitality for some weeks. They then departed for their homes taking with them as much of the inland food as they could carry, presented to them joyfully at the Free Gift Food Ceremonial (*Tahua-Kai*). Later the inland people would return the visit and be treated reciprocally. There was no bargaining or counting; it was to the pride and honour of the giver to present more than he expected to receive in return. When the inland harvest failed, the sea-coast harvest was called upon to make up the deficiency and vice versa. These transactions were free gifts and no obligations nor debts were incurred. It was a matter of mutual hospitality.

The only animals the Maori had were the dog and the "rat"; but the word used for dog (*Kuri*) was a general term—meaning beast or four-footed animal. In the Sacred Legends the context indicated what animal was meant. The women bred dogs as pets and usually presented them as gifts to their lovers. The strains were carefully selected, and they were fine watch-dogs. In old days they were somewhat of the same build as Alsatian hounds, but they were not fierce. Dogs were not eaten, excepting when an enemy's dog would be devoured as an insult to provoke war.

The care of birds, flowers and dogs, was, however, not so important a responsibility of the women as the training of their children in manners and cleanly personal habits: in the home and social virtues so much admired and respected in old Maori life. Children attended daily classes for instruction in the Sacred Legends covering social health and personal hygiene, forest lore, domestic arts and crafts, cultivation, the ethics of peace and war, race culture, physical education, the etiquette and meaning of the public ceremonies, songs, dancing, and so forth. The classes were held in the afternoons, in the open air, and the children wore no clothing at all. In rainy weather the meeting-house was used for the children's classes. Boys and girls from 13 years of age up to the time of marriage, attended secondary schools during the winter season, i.e. for about three months in

each year. In addition there were special colleges for the children of certain members of the nobility to whom was entrusted the religious duty of memorizing the Sacred Legends. They were the guardians of the traditions of the race, and the utmost care was taken in their education.

Adult education was continued mainly through the public ceremonials and meetings, where all matters of social welfare, administration of justice, scientific research, and State matters generally were discussed. Meetings were held for the instruction of parents in such sacred matters as control of fertility, sex determination, marital happiness, and race culture generally, and special mothers' meetings were also held. Such meetings were arranged during the ceremonies when different communities were visiting each other; and whichever proved to have the best knowledge of these matters was accorded high honour.

In their social life, the Maori reckoned in terms of seven years. The first seven years of a child's life was babyhood; the second, childhood; the third, youth; the fourth, early manhood, when fitness for marriage and parenthood were tested; and at 28 the man was full grown. During the last period betrothed couples were allowed to separate if they were unhappy; but otherwise, they could decide on the Sacred Marriage which took place publicly, and was regarded as a life-long wedlock. During the betrothal period, it was the sacred duty of both parties to acquire a practical knowledge of maternity, so that when they undertook parenthood they should be proficient in midwifery and child-rearing. Pregnant women and nursing mothers were not permitted to work, and a husband and father who neglected to save his wife from family tasks during these times would be despised and condemned.

Every seven years Grand Tours were arranged for the different communities. The seventh year was a rest-year and sacred holiday-year. Visiting and travelling were always encouraged, and the nobility taught the people that the interchange of amenities and ideas was of the highest importance to the furtherance of knowledge, and the improvement of the race. Once in seven years, it was desirable for every community to travel round New Zealand.

It was on these tours that the Sacred Legends were recited at full length, and comparisons were made, so that the Sacred Legends could be preserved correctly by all the different communities.

The year was divided into four seasons of three months each, four weeks to the month—that is, from one new moon to the next, and the month was divided into four weeks of seven days (or rather seven *nights*: the Maori calculated by nights). The seventh day was a day of rest, and was set aside for religious discussions, sacred singing, dances for betrothed couples, and instruction in ethics. These sacred dances were the only partner-dances done by the Maori: all the other dances were solo dances or mass dances. The Sacred Dances were performed with the youths in one row facing the maidens in the opposite row. There was never any semblance of impropriety: the only bodily contact was the occasional touch of the hands. Strength, Purity and Constancy were the virtues supposed to be expressed in these dances.

The first day of the week was a working day; the second was another ceremonial day—a fête day rather than a sacred day; the third and fourth days were working days; the fifth day was for heavy dancing and hard physical exercise—a health and athletic carnival; the sixth was a working day. There were also sacred seasonal holidays, such as Spring, Mid-summer, Autumn, and Mid-winter holidays; and great ceremonial meetings were held then, when there was much hospitality and entertainment.

It was known that this method of calculating the days of the year gave twelve months and one spare month in the year, which was called the Sacred Month. This was observed at the end of the autumn period, and the beginning of winter. The whole month was given over to the Harvest Thanksgiving (*Tewa-Haringa-o-Tahua*). This was reckoned as the end of the year. The winter was the beginning of the year, and the end of the Thanksgiving Ceremonial was the opening ceremony of the Winter Schools, that is, the New Year Ceremony (*Te-Tau-Hou*). The Thanksgiving Ceremonial was the most important and sacred ceremonial of the whole year, and huge gatherings of different communities were

held at appointed places. The date of this Thanksgiving Festival was fixed astronomically each year by the Maori scientists.

In addition to keeping one day in seven as a Sacred Day, and one year in seven as a Sacred Year (*Tau-Hari* or Year of Rejoicing) the New Zealand Maori had a Jubilee (at the end of 7×7 or 49 years) which was a year of perfect rest, when there was no sowing or even gathering of the products of the earth. The Year of Jubilee was announced by the blowing of the Sacred Horn (*Pu-tatara*, literally the horn of the he-goat). Captives were all liberated and land was restored in accordance with ancestral possession. The land was regarded as belonging to the community in one sense, but in another sense to the God of Nature (*Hau-Ora*), and therefore it must not be alienated from its rightful users and occupiers. The Jubilee Year of the Maori, in fact, is practically identical with the Jubilee Year of the Ancient Egyptians and Israelites, as described in Leviticus xxv. It may be noted that the Maori dwellings in walled and unwallled cities are similar to those described in the Old Testament. The similarity of the Maori Health Laws to the Health Laws of Moses will have been obvious to those who have read the sections dealing with health.

Cultivation of the land was a most important part of the life-work of the community. The Planting Season and the Harvest Season were controlled and directed by the king and his nobles. When the planting season came, the king (or his eldest son) would call an evening meeting by blowing the Sacred Trumpet or sounding the Sacred Gong. All attended this meeting and received instructions as to the work to be undertaken. Next morning everybody turned out as for a festival; the annual cultivation of the large terrace-gardens, pit-gardens, sunk-gardens and plots was community work. The men prepared the ground and the women and scientists selected the seed; from seven or eight hundred to a thousand or fifteen hundred adults would be employed in orderly organized effort, so distributed that those on the lower terraces (which were wider and longer) would finish at the same time as the workers on the narrow upper terraces. Work might last

from ten to fifteen days; it was done as a public duty, though more a pleasure than a toil, and it was performed with laughter, song and chatting, with dancing during the periods of rest. The harvest was gathered in much the same spirit. The tubers were put in baskets, and slung on root-ropes across the valleys to the storage caves on the shady side of the hill.

The valleys were divided into allotments for individual cultivation, part of the fruits belonging to the community. Before a man could cultivate his own allotments he had to join in co-operative work on those of the sick, the weak, the widows and orphans, and the very old folks. This was done with ready sympathy and grace. It was regarded as an honour.

Pot-herbs, such as the so-called Maori cabbage, were cultivated by the community. Maize, water-melons, and pumpkins were grown on the individual allotments; fig, cherry, karaka-berry and other plantations, the cape-gooseberry gardens and the hillside vineyards, were community orchards, thrown open to the community only when the fruit was ripe. The Maori called all vines *Poroporo*. The grapes were very large green grapes, firm-fleshed and very sweet. Passion-fruit and tomato vines were also grown on the hills.

The restrictions called *Tapu* in regard to orchards and gardens, and forest reserves for birds, were regulations for ensuring maturity. The Maori bird specialists knew that their birds, when released into the forest, would not mate properly if they were disturbed; so the community was kept out of the forest during the mating season. Similarly, the young fledglings needed protection from invasion and capture. When the birds had reached maturity in the forest, the restrictions were removed. Hunting parties were arranged, and the birds were captured for the general store. Such open and close seasons have prevailed in Maori life from time immemorial.

At times of cultivation the king and the nobles worked as hard as any one else: indeed, they were expected to set a good example in this respect to the whole community. When the harvest was garnered it was committed to the

king and his nobles as a trust. Special emergencies, such as loss or failure of crops in other communities, were provided for by reserve stores; these reserves were only administered by the king and the nobles: they were merely in their charge for the good of all. In the same way it was recognized that social welfare and good order in providing for every member of the community required the establishment and maintenance of food-reservoirs. In war time these reservoirs were drawn upon for the benefit of all who were in need of food, otherwise they ensured that everybody was well-fed, and that the fat year carried the community safely through the lean year. There was no famine, the cupboards were never empty no matter how many guests arrived unexpectedly; travellers were welcome to eat and sleep in any village, a stranger was regarded first as a guest, and afterwards as a possible new member of the community.

Around the coast of New Zealand were many whales, seals and dolphins, and the last were alleged to have followed the canoes from South America. All were used for food, as well as the sharks and other large fish which abounded in the coastal waters. Whale- and seal-oil were stored mainly to be used in the torches for the Winter Schools. Whalebone was mostly employed in the making of weapons for war and hunting.

Moss, and various kinds of sea-weed were collected, dried and prepared for food; edible wood-worms and vegetable caterpillars were also regarded as luxuries. The absence of salt was overcome by soaking sweet potatoes, etc., in sea-water.

Before the coming of the Europeans the forests harboured numbers of the so-called "Maori rat". This was a tree-climber, with long fur and a bushy tail, about the size of a modern Persian cat, coloured brown and grey. It may have been a raccoon. It is now alleged to be quite extinct in New Zealand. The Maori says that this animal was originally brought from Peru and was kept at first as a pet, but it bred and over-ran the villages and gardens, so that it had to be turned out into the forests. The Maori name for it is *Kuri-Ngeru*. It ate practically everything that

a man eats ; occasionally first washing its food. Although a tree-climber it favoured river-banks and lake-sides, and caught fish. It was very fond of green maize and did much damage to the crops ; hence it was in latter days persistently hunted by the Maori. Apparently it died out when the Maori cultivations fell into disuse. Its flesh was used for food, and was as sweet and tender as pork.

The intellectual life of the Maori was much more rich and full than has been suspected by Europeans. Reading, writing, and arithmetic were known ; correspondence was carried on by carrier-parrot, and there was a public postal service by male couriers who carried inscribed wooden tablets. Memory-tablets were also in use by those who recited the Sacred Legends, and the head of each family had a history tablet of the family. The valorous deeds of famous members of the community were immortalized by carvings, tooled out of solid wood with stone implements. Much of this carving is now spoilt by the introduction of "fancy" ornament and some of it has been Europeanized ; in any case it is now done with steel tools, and is meaningless.

The methods of calculation employed by the Maori resembled those used in ancient Mexico and Peru, and were adequate to ensure accuracy of enumeration of persons, houses, food-stores, and so forth. In the days of the Spanish conquest of Peru, by means of the *Quipus* (Maori *Kupu*) war losses were ascertained by the Incas, and the community which had been least unfortunate helped those worse off, so that the burdens were shared equally as far as possible. In the early days of the European occupation of New Zealand, and throughout the Maori Wars, similar pathetic efforts were made by the Maori nobles to withstand the ravages and slaughter of the campaigns.

It is not too much to say that if scholars had brought to bear on the relics of Maori civilization half the care and patience they have given to the Civilizations of the Ancient World they would have reaped an even richer harvest. Years of study are devoted to deciphering the cuneiform characters ; but it is seldom that any European considers the Maori tablets seriously. A few members of the old Maori nobility yet live who could explain them correctly,

but when they are dead the key to this Stone Age writing will have gone for ever.

Before concluding this section it is desirable to give further particulars of the Maori written records and reference is once again made to the *Kupu* (Peruvian *Quipu*, Mexican *Quippu* and American Indian *Wampun*). This was a stranded sash, properly worn across the right shoulder and tied at the left hip, but sometimes worn round the waist over the kilt. The sash-band was about 3 in. wide, of natural-colour fibre, and a number of hanging strings were woven in at the time of making, and room was allowed for others to be added. The strings were plaited, knotted and coloured to indicate certain facts ; sea-side Maori used small shells with the knots. The colours of the sash-band recorded the most important facts ; the strings were knotted and coloured after a definite system of notation which is still known to a few of the old Maori scientists. The national colours of the Maori are red, white and black, but in the *Kupu* all the colours of the rainbow are used. A *Kupu* was possessed by each family (*Whanau*), by each group of families (*Hapu*) ; by each association of these groups (*Wahanga*) ; and by the king (*Rangitira*) as representing the united associations—that is, the whole community (*Te Iwi*).

Records of the military strength and equipment ; of births, deaths, marriages, great public events, and so forth, were kept on tablets of wood ; particulars of clothing and food stores, as well as of visits paid to the community were kept by the women on special *piu-piu* skirts or kilts ; and the educational records were preserved by the teachers on wooden tablets. These five sets of records, and all the community records, were summarized and recorded in the king's *Kupu*, a most elaborately coloured sash which was worn by him on all ceremonial occasions. A duplicate of this summary was made on a wooden tablet (*Papa-tupuna*), which was in the charge of the senior scientist and kept in the Ark. The inscriptions on the wooden tablets were usually coloured red, white and black, and the characters used were hieroglyphs.

Hieroglyphs were also used on the statues, inscription



1



2



3

THREE CARVED POSTS

1 Haida (see page 127). 2 and 3 Maori. (See Glossary.) Note "Gargoyles" and "eye-designs" on Haida post. (See Glossary)

and colouring having a separate significance, and a definite scheme of notation. Where the colouring has been cleaned off statues, as with those from Easter Island, the records may have been rendered quite meaningless.¹

The New Zealand Maori methods of recording undoubtedly furnish a fruitful field for comparative research work, and careful comparisons should be made of the beaded belts, head-bands, garters, bracelets, breast-pieces, medicine-bags, etc., of uncivilized American Indians, which are worked in hitherto incomprehensible patterns. Originally these belts are believed to be made of fibre, about 5 inches or 6 inches wide and a yard long, with a fringe of some 18 to 20 inches. The strands were of all colours and were apparently twisted together in a tangled confusion, but really in a definite pattern—or should one say, definite notation? Much explanation has been attempted, but without a native key; and the systems are still not understood.

Reporter's Note.—It is also suggested alternatively that the Maori rat may be the American spiny rat, now extinct in many places in America. It was used as food by the American Indians.

¹ In Maori writing the spaces as well as the incised and carved characters have a definite meaning, and in the stone and wood incised and relief work different kinds of writing are placed on the different planes. (See carved statue-panels of Mata-Atua, etc.)

III

MAORI SCIENCE AND EVOLUTION

ENOUGH has been said to show that the New Zealand Maori had very clear ideas as to disease being the consequence of sin, whether on the part of the individual, the community, or his own ancestors. Moral lapses, such as being ungenerous, dishonourable, greedy, vain, selfish, discourteous, unamiable were ascribed to physical conditions, lack of breeding or ill-health. Hence an unhealthy man was brought before a proper tribunal, ordered certain treatment in the way of diet and exercise, quarantined for a suitable period, and reduced in rank. Thus, in a certain sense, it can be said that punishment was meted out for disease.

It was a religious duty for a man to keep himself fit and well: obviously therefore if he was unfit and unwell, he had sinned, and he deserved to suffer, and he should be made to suffer in such a way as to cure him and improve him. Greed, vanity, ill-temper, selfishness, and so forth, however, were regarded as consequences of certain bodily conditions. No Maori would inquire after the health of another Maori; to be unhealthy was sinful—to be unhappy was the consequence of being unhealthy. If a White Man committed a robbery, no white men would think of inquiring regarding the healthy state of his bank balance, but rather his white friends would be concerned for his moral recovery. The Maori went further, and said that his bad moral condition was due to his bad health; therefore it was his bad health of which he should be ashamed, and his bad health must be remedied, and he must be punished for it, in order that through suffering he might learn to acquire and maintain better health.

Europeans do not understand this properly—partly because they are misled by the doctrines of Original Sin, of Salvation by Forgiveness rather than by Self-Improvement, and of Everlasting Hell. The Maori doctrines, on the other

hand, are, as already explained, that all people are born in Original Innocence, that it is their positive religious duty to improve themselves, and that they all die Innocent but reach Paradise in the state of perfection which they themselves have achieved. The only Maori hell was the hell on earth which a man made for himself, and the only rewards were those acquired by merit.

While these Maori doctrines were rejected generally by Europeans, nevertheless certain English writers picked up Maori ideas and principles, gave them literary form, and thereby earned a reputation for themselves as philosophers, scientists, thinkers, and so forth. It is definitely suggested here that the hitherto unaccountable burgeoning of English thought and writing at this time is largely due to the infiltration of the native philosophy and science of the Brown Race.¹ Te Rake wishes to record this as a considered view of the Maori nobility in regard to the works of Samuel Butler, Bulwer Lytton, John Ruskin, Charles Darwin, and Alfred Russel Wallace, who are referred to in this order in his evidence and comments. All that the reporter has done is assist the witness to present the Maori case clearly.

(1) *Samuel Butler*.—In 1871–2 Samuel Butler published editions of a story he called *Erewhon*—a play on the word *nowhere*—after having spent many years in New Zealand, during a considerable part of which he lived with the Maori nobility. In the preface to the second edition, under date June 9, 1872, Mr. Butler says :—

“ I may perhaps be allowed to say a word or two here in reference to *The Coming Race*, to the success of which book *Erewhon* has been very generally set down as due. This is a mistake, though a perfectly natural one. The fact is that *Erewhon* was finished, with the exception of the last twenty pages and a sentence or two inserted from time to time here and there throughout the book, before the first advertisement of *The Coming Race* appeared.”

Owing to his being abroad, Mr. Butler says he did not see a single copy of *The Coming Race* (by Lord Lytton) nor any

¹ Cf. with the similar burgeoning in China after the Tartar Invasion (Maori *Ta-ta*, conquering reproducers), in Europe after the Discovery of America, and with the growth of modern North and South America.

reviews of it, and purposely avoided looking at it on his return till he had sent back to the printer the last revises of *Erewhon*.

“Then,” he says, “I had much pleasure in reading it, and was indeed surprised at the many little points of similarity between the two books, in spite of their entire independence of one another.”

The concluding part of the Preface to the first edition of *Erewhon* alleges :—

“For the inconsistencies in the book, and I am aware that there are not a few, I must ask the indulgence of the reader. The blame, however, lies chiefly with the Erewhonians themselves, for they are a very difficult people to understand. The most glaring anomalies seemed to afford them no intellectual inconvenience. . . . I was allowed to call them life-long self-deceivers to their faces, and they said it was quite true, but that it did not matter.”

Mr. Butler’s “glaring anomalies” are in many cases due to his misunderstandings of the New Zealand Maori, and to the fact that he himself suffered from the ordinary European inability to look at the world of things from any other standpoint than his own.

In the Preface to the Revised Edition of *Erewhon*, under date August 7, 1901, Mr. Butler says :—

“The first part of *Erewhon* written was an article headed ‘Darwin among the Machines’, and signed Cellarius. It was written in the Upper Rangitata district of the Canterbury Province (as it then was) of New Zealand, and appeared at Christchurch in the Press newspaper, June 13, 1863. A copy of this article is indexed under my books in the British Museum catalogue. In passing, I may say that the opening chapters of *Erewhon* were also drawn from the Upper Rangitata district, with such modifications as I found convenient.

“A second article on the same subject as the one just referred to appeared in the Press shortly after the first, but I have no copy. It treated Machines from a different

point of view, and was the basis of pp. 270-274 of the present edition of *Erewhon*.¹

"This view ultimately led me to the theory I put forward in *Life and Habit*, published in November, 1877. I have put a bare outline of this theory (which I believe to be quite sound) into the mouth of an Erewhonian philosopher in Chapter XXVII of this book.

"In 1865 I rewrote and enlarged 'Darwin among the Machines' for the *Reasoner*, a paper published in London by Mr. G. J. Holyoake. It appeared July 1, 1865, under the heading, 'The Mechanical Creation,' and can be seen in the British Museum. I again rewrote and enlarged it, till it assumed the form in which it appeared in the first edition of *Erewhon*.

"The next part of *Erewhon* that I wrote was the 'World of the Unborn', a preliminary form of which was sent to Mr. Holyoake's paper, but as I cannot find it among those copies of the *Reasoner* that are in the British Museum, I conclude that it was not accepted. I have, however, rather a strong fancy that it appeared in some London paper of the same character as the *Reasoner*, not very long after July 1, 1865, but I have no copy.

"I also wrote about this time the substance of what ultimately became the Musical Banks, and the trial of a man for being in a consumption. These four detached papers were, I believe, all that was written of *Erewhon* before 1870."

From 1865 to 1870 Mr. Butler says he wrote hardly anything, devoting himself to painting. In 1871 Chapman and Hall rejected the *Erewhon* MS., and in 1872 Mr. Butler took it to Mr. Trübner.

"As regards its rejection by Messrs. Chapman and Hall," says Mr. Butler, "I believe their reader advised them quite wisely. They told me he reported that it was a philosophical work, little likely to be popular with a large circle of readers. I hope that if I had been their reader, and the

¹ This was the view stated by an Erewhonian—that machinery was needless and mischievous—what was wanted was human development, adaptation, and control over Nature.

book had been submitted to myself, I should have advised them to the same effect.

“*Erewhon* appeared with the last day or two of March, 1872. I attribute its unlooked-for success mainly to two early favourable reviews—the first in the *Pall Mall Gazette* of April 12, and the second in *The Spectator* of April 20. There was also another cause.”

And here, from the evidence of Mr. Butler himself, we have the real cause stated with the seeming candour that disguises the truth most effectively :

“I was complaining once to a friend that though *Erewhon* had met with such a warm reception, my subsequent books had been all of them practically stillborn. He said, ‘*You forget one charm that Erewhon had, but which none of your other books can have.*’ I asked what? and was answered, ‘*The sound of a new voice, and of an unknown voice.*’ ”

That voice Te Rake claims was the voice of the New Zealand Maori nobility—a voice which Mr. Butler so often muffled, so often misheard or misrepresented. Nevertheless, in spite of these blunders, wilful or negligent, many fundamental principles of Maori philosophy are correctly recorded in *Erewhon*. Those who have read the preceding pages of this Report, and have followed carefully the chapters referring to Religion, Physical Education, and Race Culture, will have no difficulty in detecting the source of Samuel Butler’s inspiration for *Erewhon*, even without the remarkable admissions made by himself in the foregoing extracts. One has, of course, to remember that where he says “flogging” was resorted to for curative purposes, he really means “purging”; where he says a man was “imprisoned” for disease or ill-health, he really means the patient was “quarantined”; where he speaks of a “birth formula” he really means instruction in physical improvement and race culture, and regulations relating to the sacredness of betrothal, marriage, and parenthood. Thus, instead of *Erewhon* being what it should have been : truthful, firsthand evidence from the New Zealand Maori nobility, constituting a faithful report, it is a misleading mixture of seeming accuracy



NEW ZEALAND MAORI AND NORTH AFRICAN MAORI WOMEN
1 New Zealand Maori Woman. 2 North African Maori Woman. (See Glossary)

and disguised perversion, in the mass of which it is well-nigh impossible to disentangle truth from falsehood.

As Mr. Butler specially refers to the "trial of a man for being in a consumption", this may be briefly extracted here, together with a few references to the sinfulness of disease.

Page 75 (revised edition, 1901): "I complained somewhat dolefully of my indisposition, expecting the sympathy and humouring which I should have received from my mother and sisters at home. Not a bit of it . . . it came out that illness of any sort was considered in Erewhon to be highly criminal and immoral; and that I was liable, even for catching cold, to be had up before the magistrates" (medical officers) "and imprisoned" (isolated) "for a considerable period—an announcement which struck me dumb with astonishment."

Page 76: "It seemed that two men who were examined before the magistrates on the day of my arrival in the country, had been given in charge on account of ill-health, and were both condemned to a long term of imprisonment with hard labour . . . their exercise ground was a yard separated by my fives wall from the garden in which I walked."

Then he speaks of the health and beauty and grace of the Erewhonians—"The same wonderful health and grace and beauty prevailed everywhere" (p. 84); of the "leaven of culture throughout the country" which was diffused by the "straighteners" (*tohunga*)—that is, the scientists, teachers, doctors, and the intellectual nobility of the Maori; the meeting-houses and store-houses he disguises by terming them "Musical Banks"; "they comforted me with the assurance . . . that the law could afford to be lenient towards an utter stranger, especially towards one who had such a good character (they meant physique) and such beautiful light hair" (p. 88); "they were a hardy race, and capable of great endurance. For the hundredth time I thought that, take them all round, I had never seen their equals in respect of physique, and they looked as good-natured as they were robust" (p. 89); "in that country if a man falls into ill-health, or catches any disorder, or fails bodily in any way before he is seventy years old, he is tried before a jury of his countrymen, and if convicted is held up to public scorn and sentenced more or less severely as the case may be" (p. 94); he shows that even in England there are traces of the same opinions—as when "people say that they have a 'bad' arm or finger, or that they are very bad all over, when they only mean that they are 'diseased'." "Among foreign nations Erewhonian

opinions may be still more clearly noted," he says; "the Mahommedans, for example, to this day, send their female prisoners to hospital, and *the New Zealand Maories visit any misfortune with forcible entry into the house of the offender, and the breaking up and burning of all his goods*" (pp. 95-6). What the New Zealand Maori actually do, of course, is isolate sick folk, fumigate their sleeping quarters or burn them down, and destroy all bedding or other articles likely to carry infection. "There had been no escape from following the straightener's prescription, for the so-called sanitary laws of Erewhon are very rigorous, and unless the straightener was satisfied that his orders had been obeyed, the patient would have been taken to a hospital (as the poor are), and would have been much worse off" (page 104).

In Chapter XI of *Erewhon*, Mr. Butler gives what purports to be a report of judicial proceedings. "I shall perhaps best convey to the reader," he says, "an idea of the entire perversion of thought which exists among this extraordinary people, by describing the public trial of a man who was accused of pulmonary consumption, an offence which was punished with death until quite recently." The summing-up of the judge he describes as "admirable", delivered with "solemn, not to say, majestic severity". This summing-up was as follows:—

"Prisoner at the bar, you have been accused of the great crime of labouring under pulmonary consumption, and after an impartial trial before a jury of your countrymen, you have been found guilty. Against the justice of the verdict I can say nothing: the evidence against you was conclusive, and it only remains for me to pass such a sentence upon you, as shall satisfy the ends of the law. That sentence must be a very severe one. It pains me much to see one who yet so young, and whose prospects in life were otherwise so excellent, brought to this distressing condition by a constitution which I can only regard as radically vicious; but yours is no case for compassion; this is not your first offence; you have led a career of crime, and have only profited by the leniency shown you upon past occasions, to offend yet more seriously against the laws and institutions of your country. You were convicted of aggravated bronchitis last year: and I find that though you are now only twenty-three years old, you have been imprisoned on no less than fourteen occasions for illnesses of a more or less hateful character; in fact, it is not too much to say that you have spent the greater part of your life in a jail.

"It is all very well for you to say that you came of unhealthy parents, and had a severe accident in your childhood which permanently undermined your constitution; excuses such as these are the ordinary refuge of the criminal; but they cannot for one moment be listened to by the ear of justice . . . There is no question of how you came to be wicked, but only this—namely, are you wicked or not? This has been decided in the affirmative, neither can I hesitate for a single moment to say that it has been decided justly. You are a bad and

dangerous person, and stand branded in the eyes of your fellow-countrymen with one of the most heinous known offences. . . . Your presence in the society of respectable people would lead the less able-bodied to think more lightly of all forms of illness; neither can it be permitted that you should have the chance of corrupting unborn beings who might hereafter pester you. The unborn must not be allowed to come near you; and this not so much for their protection (for they are our natural enemies), as for our own; for since they will not be utterly gainsaid, it must be seen to that they shall be quartered upon those who are least likely to corrupt them. . . . You may say that it is not your fault. The answer is ready to hand, and it amounts to this—that if you had been born of healthy and well-to-do parents, and been well taken care of when you were a child, you would never have offended against the laws of your country, nor found yourself in your present disgraceful position. If you tell me that you had no hand in your parentage and education, and that it is therefore unjust to lay these things to your charge, I answer that whether your being in a consumption is your fault or not, it is a fault in you, and it is my duty to see that against such faults as this the commonwealth shall be protected. You may say that it is your misfortune to be criminal; I answer that it is your crime to be unfortunate.

“Lastly, I should point out that even though the jury had acquitted you—a supposition that I cannot seriously entertain—I should have felt it my duty to inflict a sentence hardly less severe than that which I must pass at present; for the more you had been found guiltless of the crime imputed to you, the more you would have been found guilty of one hardly less heinous—I mean the crime of having been maligned.¹

“I do not hesitate, therefore, to sentence you to imprisonment, with hard labour, for the rest of your miserable existence. During that period I would earnestly entreat you to repent of the wrongs you have done already, and to entirely reform the constitution of your whole body. I entertain but little hope that you will pay attention to my advice; you are already far too abandoned. Did it rest with myself, I should add nothing in mitigation of the sentence which I have passed, but it is the merciful provision of the law that even the most hardened criminal shall be allowed some one of the three official remedies, which is to be prescribed at the time of his conviction. I shall therefore order that you receive two tablespoonfuls of castor oil daily, until the pleasure of the court be further known.”

All this is obviously Maori philosophy and religion, disguised in the flimsiest possible manner; or rather, it is Maori philosophy and religion ridiculed and travestied in a manner that the Maori would regard as insulting and sacrilegious. If a member of the Maori nobility visited another nation, and returned and described beneficial and benevolent customs in such a way as to degrade and misrepresent them, and thereby failed to give honour where honour was due, and failed to ensure benefit to his own nation by affording them the opportunity of properly acquiring new and valuable knowledge, he would be degraded to the lowest of the captives if it was considered desirable for any reason to keep him alive; otherwise he would, after proper trial and conviction, be executed

¹ It was the sacred duty of every Maori to maintain his health actually, and it was also his sacred duty to maintain his reputation for good health. Not to do either of these things was sinful.

by the oldest Maori scientist. A spear would be driven into his heart, and his black deeds would be recorded in the Sacred Legends. His body would be excluded from the Sacred Burial Ground and interred with those of other traitors.

(2) *Bulwer Lytton*.—In the preface to the second edition of *Erewhon*, Mr. Butler made reference to *The Coming Race*. *The Coming Race* (or *The Coming K*) was written by Lord Lytton, but published anonymously in 1871: the secret of authorship being revealed after his death. Lord Lytton explains in the book that he went to the United States of America, descended a mine, and in that way met in an underground world a people he calls the *Vril-ya*, whose wealth was chiefly agricultural, who held all the necessities of life under community ownership, and who were eminently skilled in the arts of husbandry (page 109). Like the Erewhonians of Samuel Butler (and the New Zealand Maori of yesterday), they had a proverb which said:—

“No happiness without order, no order without authority, no authority without community.” (page 63).

Woman had the privilege of courtship and selection, and was the Queen of the Home. There were Vril-ya Schools of the Sages, just as there were Winter Schools with the Maori, and Colleges of Unreason among the Erewhonians. Among many other striking resemblances the following may be quoted regarding *Progress*:—

(a) From *Erewhon* (pp. 223–6):—

“As regards the tests that a youth must pass before he can get a degree, I found that they have no class lists, and discourage anything like competition among the students; this, indeed, they regard as self-seeking and unneighbourly . . . I told them of Homer’s noble line to the effect that a man should strive ever to be foremost and in all things to outvie his peers; but they said that no wonder the countries in which such a detestable maxim was held in admiration were always flying at one another’s throats.

“‘Why,’ asked one Professor, ‘should a man want to be better than his neighbours? Let him be thankful if he is no worse.’

“I ventured feebly to say that I did not see how progress could be made in any art or science, or indeed in anything at all, without more or less self-seeking, and hence unamiability.

“‘Of course it cannot,’ said the Professor, ‘and therefore we object to progress.’

“After which there was no more to be said. Later on, however, a young Professor took me aside and said he did not think I quite understood their views about progress.

“‘We like progress,’ he said, ‘but it must commend itself to the common sense of the people. If a man gets to know more than his neighbours he should

keep his knowledge to himself till he has sounded them, and seen whether they agree, or are likely to agree with him.' He said it was as immoral to be too far in front of one's age, as to lag too far behind it. 'If a man can carry his neighbours with him, he may say what he likes; but if not, what insult can be more gratuitous than the telling them what they do not want to know? A man should remember that intellectual over-indulgence is one of the most insidious and disgraceful forms that excess can take. Granted that every one should exceed more or less, inasmuch as absolutely perfect sanity would drive any man mad the moment he reached it, but . . .'

"He was now warming to his subject, and I was beginning to wonder how I should get rid of him (!) when the party broke up."

(b) From *The Coming Race* (p. 121):—

"In vain I boasted of our great men—poets, philosophers, orators, generals—and defied the Vrîl-ya to produce their equals. 'Alas!' said Zee, her grand face softening into angel-like compassion, 'this predominance of the few over the many is the surest and most fatal sign of a race incorrigibly savage. See you not that the primary condition of mortal happiness consists in the extinction of that strife and competition between individuals, which, no matter what forms of government they adopt, render the many subordinate to the few, destroy real liberty to the individual, whatever may be the nominal liberty of the state, and annul that calm of existence, without which felicity, mental or bodily, cannot be attained? Our notion is, that the more we can assimilate life to the existence which our noblest ideas can conceive to be that of spirits on the other side of the grave, why, the more we approximate to a divine happiness here, and the more easily we glide into the conditions of being hereafter . . . a life gladdened by untrammelled interchange of gentle affections, in which the moral atmosphere utterly kills hate, vengeance, and strife and rivalry. Such is the political state to which all the tribes and families of the Vrîl-Ya seek to attain, and towards that goal all our theories of government are shaped. You see how utterly opposed is such progress to that of the uncivilized nations from which you come, and which aim at a systematic perpetuity of troubles and cares, and warring passions aggravated more and more as their progress storms its way onward.'"

Was it any wonder that the 19th century readers of *Erewhon* and of *The Coming Race* detected the identity of the two books? But this identity does not disprove their "entire independence", what it does do is establish the necessity for explaining that identity. Why did Samuel Butler and Bulwer Lytton write philosophical romances which set forth the same philosophy? *Because these stories were really reports of evidence.* Neither writer drew on his imagination. What they both did was record the *philosophy of unknown people*. Samuel Butler got the philosophy of *Erewhon* from the New Zealand Maori nobility. Bulwer Lytton got the philosophy of the *Coming Race* from the *Iroquois* nobility of North America. Thus the two books prove that the Sacred Legends of the *Iroquois* and of the *Maori* are similar; their philosophy of life is identical. They belong to the same race stock: the dark-white cultivators.

(3) *John Ruskin*.—So far as John Ruskin's indebtedness to Maori philosophy is concerned, numerous extracts might be made from *Unto This Last* (published in 1862). Two must suffice.

In his essay entitled *Ad Valorem* he says :—

“I desire, in closing the series of introductory papers, to leave this one great fact clearly stated. There is no wealth but life. Life, including all its powers of love, of joy, and of admiration. That country is the richest which nourishes the greatest number of noble and happy human beings; that man is richest, who having perfected the functions of his own life to the utmost, has also the widest helpful influence, both personal, and by means of his possession, over the lives of others. . . ‘The greatest number of human beings noble and happy.’ But is the nobleness consistent with the number? Yes, not only consistent with it, but essential to it. The maximum of life can only be reached by the maximum of virtue. In this respect the law of human population differs wholly from that of animal life. . . It is limited only by the limits of his courage and his love. Both of these *have* their bounds; and ought to have: his race has its bounds also; but these have not yet been reached, nor will be reached for ages.”

A still more striking example of Maori philosophy is given in the essay *The Veins of Wealth* :—

“Since the essence of wealth consists in power over men, will it not follow that the nobler and the more in number the persons are over whom it has power, the greater the wealth? Perhaps it may even appear after some consideration, that the persons themselves *are* the wealth—that these pieces of gold with which we are in the habit of guiding them, are, in fact, nothing more than a kind of Byzantine harness or trappings, very glittering and beautiful in barbaric sight, wherewith we bridle the creatures; but that if these same living creatures could be guided without the fretting and jingling of the Bysants in their mouths and ears, they might themselves be more valuable than their bridles. In fact, it may be discovered *that the true veins of wealth are purple—and not in rock but in flesh*—perhaps

even that the final outcome and consummation of all wealth is in the producing as many as possible full-breathed, bright-eyed, and happy-hearted human creatures. Our modern wealth, I think, has rather a tendency the other way—most political economists appearing to consider multitudes of human creatures not conducive to wealth, or at best conducive to it only by remaining in a dim-eyed and narrow-chested state of being.

“Nevertheless, it is open, I repeat, to serious question, which I leave to the reader’s pondering, whether, among national manufactures, that of Souls of a good quality may not at last turn out a quite leadingly lucrative one? Nay, in some far-away and yet undreamt-of hour, I can even imagine that England may cast all thoughts of possessive wealth back to the barbaric nations among whom they first arose; and that, while the sands of the Indus and adamant of Golconda may yet stiffen the housings of the charger, and flash from the turban of the slave, she, as a Christian mother, may at last attain to the virtues and the treasures of a Heathen one, and be able to lead forth her Sons, saying,

‘These are *My Jewels*.’”

How much more telling these eloquent words would have been had John Ruskin pointed out that such “heathen” as the New Zealand Maori were taught from childhood that “There is no Wealth but Life and Health” and “The twin source of Wealth is Woman and the Land”.

(4) *Charles Darwin* and (5) *Alfred Russel Wallace*.—Maori scientists who have studied the natural sciences of the Europeans have no hesitation in saying that Charles Darwin and Alfred Russel Wallace were indebted to Maori lore for their doctrines of Evolution by natural selection, sexual selection and the survival of the fittest. Both these observers travelled extensively in many parts of the world, including South America, Hawaii, the South Sea Islands, Tahiti, New Guinea, the East and West Indies, Malaya, Australasia, and New Zealand. Darwin says that he had sketched out his Theory of Evolution in 1843, and Wallace—who went abroad later—wrote his first paper giving a statement of Evolution in

1858, and sent it to Charles Darwin. Darwin wrote to Lyell, saying: "I never saw a more striking coincidence; if Wallace had my manuscript sketch written in 1842 he could not have made a better short abstract. Even his terms now stand as heads of my chapters."

The explanation of this "striking coincidence" can only be that both these English scientists obtained their fundamental conceptions and even their terms in regard to evolution from the same source, that is from the Maori whose philosophy and science had spread along the route of his migration from America to New Zealand. The very phraseology with which Darwin and Wallace have worked out their theory has its counterpart in Maori language and science. Sexual Selection, for example, in the Sacred Legends is *Tohu tangata a Puhi*, meaning the choice of the Man by the Woman; Natural Selection or the Survival of the Fittest is *Ma toa ma tu e ta te tu*, the fittest and bravest are the survivors in the battle of life; the Struggle for Existence is *Tu Pungoro Tuhoro kia maia Ra*, by their courage, industry and construction do the heroes (the Children of the Sun) ensure their own survival.

These principles and sayings were everyday commonplaces to the Maori scientists; it was only to the Europeans that they seemed new and startling.

In his General Summary and Conclusion to *The Descent of Man* Darwin says "the main conclusions arrived at in this work and now held by many naturalists who are well competent to form a sound judgment is that man is descended from some less high organized form". This has been the Maori belief from time immemorial. The Sacred Legends say that Man is an Improved Monkey, and teachers used sometimes to frighten their scholars by telling them they would revert to monkeys (hairy people) if they neglected self-improvement. There is a Maori proverb which says "There is no woman for a hairy man", meaning that reproduction must not take place from a man who possessed the characteristics of his hairy ancestors rather than those of his human ancestors.

Darwin refers to abnormal reversions as proof of lowly origin. Such reversions were similarly regarded by the



1



2

TWO CARVINGS OF TIKI

- 1 Carved Statue-Panel from Mata-Atua. Note reversed Crest (Turtle) near base.
2 Gigantic Wooden Tiki from Rotorua (New Zealand). Note that lower part has been destroyed, including part of reversed Crest. (See Glossary)

Maori. Deformity was not so much a throw-back as an indication of sinfulness on the part of ancestors; abnormalities were reversions to animal origins.

Further on he says, "Man tends to increase at a greater rate than his means of subsistence; consequently he is occasionally subjected to a severe struggle for existence, and natural selection will have effected whatever lies within its scope." This was another commonplace of the Maori teaching. The first part of the statement showed the necessity for skilled cultivation of the soil, the rest indicated the need of controlling reproduction.

"Nevertheless," says Darwin, a little later, "all the races agree in so many unimportant details of structure and in so many mental peculiarities, that these can be accounted for only through inheritance from a common progenitor; and a progenitor thus characterized would probably have deserved to rank as man." The Maori Sacred Legend is that at one stage of Evolution, a non-hairy monkey was born—the twin-brother of a hairy one. The hairy one was a mighty hunter in the forest, but the non-hairy one became a skilled cultivator of the earth, and kept on improving himself, in time acquiring superiority over his hairy brother who had made no effort to improve himself. The Maori legend is really identical with the story of Jacob and Esau in Genesis xxv, 21–34 (only the Maori believes that the word *Rebekah* should be translated as Mother Earth):

"And Isaac intreated the Lord for his wife, because she was barren: and the Lord was intreated of him, and Rebekah his wife conceived. And the children struggled together within her; and she said, If it be so, why am I thus? And she went to inquire of the Lord. And the Lord said unto her, Two nations are in thy womb, and two manner of people shall be separated from thy bowels; and the one people shall be stronger than the other people; and the older shall serve the younger. And when her days to be delivered were fulfilled, behold, there were twins in her womb. And the first came out red, all over like an hairy garment; and they called his name Esau. And after that came his brother

out, and his hand took hold on Esau's heel ; and his name was called Jacob : and Isaac was threescore years old when she bare them.

And the boys grew : and Esau was a cunning hunter, a man of the field ; and Jacob was a plain man, dwelling in tents. And Isaac loved Esau, because he did eat of his venison ; but Rebekah loved Jacob. And Jacob sod pottage : and Esau came from the field, and he was faint : and Esau said to Jacob, Feed me, I pray thee, with that same red pottage ; for I am faint : therefore was his name called Edom. And Jacob said, Sell me this day thy birthright. And Esau said, Behold, I am at the point to die : and what profit shall this birthright do to me ? And Jacob said, Swear to me this day ; and he sware unto him : and he sold his birthright unto Jacob. Then Jacob gave Esau bread and pottage of lentiles ; and he did eat and drink, and rose up, and went his way : thus Esau despised his birthright."

Indeed, the Maori belief in regard to the identity of Man and the beasts resembles that set out in Ecclesiastes iii, 18-22 : — "I said in mine heart concerning the estate of the sons of men, that God might manifest them, and that they might see that they themselves are beasts. For that which befalleth the sons of men befalleth beasts ; even one thing befalleth them : as the one dieth, so dieth the other ; yea, they have all one breath ; so that a man hath no pre-eminence above a beast : for all is vanity. All go unto one place ; all are of the dust, and all turn to dust again. Who knoweth the spirit of man that goeth upward, and the spirit of the beast that goeth downward to the earth ? Wherefore I perceive that *there is nothing better, than that a man should rejoice in his own works* : for that is his portion : for who shall bring him to see what shall be after him ? "

The words italicized are, in reality, the whole essence of the Maori's Religion.

"Nevertheless," says Darwin, "the first foundation or origin of the moral sense lies in the social instincts, including sympathy ; and these instincts no doubt were primarily gained, as in the case of the lower animals, through natural selection."

The Maori believed that among Man they were mainly gained and developed through the free sexual selection of Woman. More women selected loving than unloving men; hence the loving men had more numerous offspring. "Sexual selection," he goes on to say, "has been treated at great length in these volumes; for, as I have attempted to show, it has played an important part in the history of the organic world." The Maori did not believe that sexual selection "played an important part" in the history of Mankind, but rather that it was the only means whereby renewed existence and race improvement were possible.

The Maori believed that free women instinctively selected the finest fathers for their children. Hence, many women would choose a specially fine man, thus effecting race-improvement: this was established by the experience of generations. Darwin was apparently seeking this truth when he wrote: "I have not attempted to conceal that, excepting when the males are more numerous than the females, or when polygamy prevails, it is doubtful how the more attractive males succeed in leaving a larger number of offspring to inherit their superiority in ornaments or other charms than the less attractive males; but I have shown that this would probably follow from the females—especially the more vigorous females which would be the first to breed, preferring not only the more attractive but at the same time the more vigorous and victorious males."

As to human eugenics, Darwin says:—"Man scans with scrupulous care the character and pedigree of his horses, cattle, and dogs before he matches them; but when he comes to his own marriage he rarely, or never, takes any such care." But the Maori knew that it was his religious duty to take such care and he had done this for thousands of years. That was why he was physically, mentally, and morally the superior of other races.

Darwin admits that man "might by selection do something not only for the bodily constitution and frame of his offspring, but for their intellectual and moral qualities. Both sexes ought to refrain from marriage if in any marked degree inferior in body or mind; but such hopes are Utopian and will never be even partially realized until the laws of

inheritance are thoroughly known." The Maori believed that knowledge of the laws of inheritance was in itself insufficient; there must be free womanhood and community ownership of the necessities of life as well. Without these essential factors race improvement was impossible.

"The advancement of the welfare of mankind is a most intricate problem: all ought to refrain from marriage who cannot avoid abject poverty for their children; for poverty is not only a great evil, but tends to its own increase by leading to recklessness in marriage." (These arguments convinced the Maori that individual poverty, not marriage, should be abolished.) "On the other hand, as Mr. Galton remarked, if the prudent avoid marriage, while the reckless marry, the inferior members will tend to supplant the better members of society."

To the Maori mind such a result would indicate disgraceful misgovernment. The objects of marriage were mutual love and the improvement of the race; it was sinful for those in power not to afford the finest men opportunities for marrying, because that was the only way to ensure race improvement. It was also sinful for them to let inferior men propagate, because in that way race deterioration was promoted. Private ownership of the necessities of life imposed artificial handicaps or gave unjustifiable advantages: it interfered with the workings of the God of Nature; hence it was sinful.

"Man, like every other animal, has no doubt advanced to his present high condition through a struggle for existence consequent on his rapid multiplication. Otherwise he would soon sink into indolence, and the more highly-gifted men would not be more successful in the battle of life than the less gifted." The Maori denies this, and believes that Darwin fell into the error by not consulting native women as well as men living under natural conditions. Any Maori noblewoman or Maori scientist could have pointed out where his reasoning was defective. Wild animals were most largely subject to the law of the survival of the fittest, but with domesticated animals, and especially with mankind, improvement came principally through choice by the female, rather

than by the chance of nature. "Hence our natural rate of increase," says Darwin, "though leading to many and obvious evils, must not be greatly diminished by any means. There should be open competition for all men; and the most able should not be prevented by laws or customs from succeeding best and rearing the largest number of offspring." This was also the Maori argument, but modified by considerations of social welfare, i.e. births must be regulated by the parents in accordance with the wealth of the community. If too many children were born in a year of bad harvest some died and others survived in a damaged condition: this injured the race. The object was to produce *physically fit individuals*—not as many individuals as possible, irrespective of their fitness. Race improvement was more successful by the higher process of securing the birth of the fit rather than by promoting the survival of the least unfit. The birth of the fit could be certain only when women were free, when the necessities of life were held by the community in trust for all, and when fertility was under control for the welfare and improvement of the race.

"Man may be excused for feeling some pride at having risen, though not through his own exertions, to the very summit of the organic scale; and the fact of his having thus risen, instead of having been aboriginally placed there, may give him hopes for a still higher destiny in the distant future." The Maori scientists knew that man had risen by his own exertions, that it was the only way in which he could rise, and that this taught him self-reliance, imposed upon him the duty of self-improvement, and justified him in striving for still higher improvement. Belief in Original Innocence and in Reward by Merit was founded on these truths. In his upward struggle, help could come to Man only from Woman and from the Land, and all were under the reign of Natural Law, a knowledge of which was embodied in the Sacred Legends.

The Brown Maori has always been willing to share with the Yellow, the Black, and the White Maori any knowledge he may have gained, and in his turn has welcomed their special knowledge; but he still believes that, judged by its results, the life and development he had achieved are higher

than those of the White Maori. The Brown Maori has long been aware that the curse of Mankind was war and the love of war. But in this respect the White Maori was a greater sinner than the Brown. The Brown Maori had, at least, limited warfare to hand-to-hand fighting, and, to avoid human destruction sometimes limited the fight to a duel between two warriors. The Brown Maori had also turned to advanced cultivation of the body to counteract needless fighting; he taught that love-making was nobler than war-making; and he prohibited his finest men from participating in active warfare, excepting in defence of home. Thus the Brown Maori claimed to have attained considerable success in restricting and restraining the brutal, pugnacious instincts of unimproved Man.



MAYA TIKI AFTER (MAUDESLEY)

FIG. 7.—Note two Life-Symbols on head, face designs on shoulders, and two concentric rings above thighs. (*See Glossary.*)

PART IV

AGRICULTURE AND BUILDING
(INCLUDING WRITING AND CARVING)



LIFE SYMBOLS ON POTTERY

FIG. 8.—1, Central America. 2, Crete. 3, Jugo-Slavia. 4, Peru. 5, Crete (note same symbol on right shoulder of 4). 6, Pre-dynastic Egypt. 7, Peru. 8 and 9, Minoan Vases. (See Glossary.)

I

TERRACE GARDENS AND PIT CULTIVATIONS

THE most important and valuable buildings of the Maori were the terrace gardens, which in principle were identical with those of Mexico, Peru, and Ancient Assyria—the “Hanging Gardens of Babylon” were among the Seven Wonders of the World. Instead, however, of describing in detail the system of cultivation practised by the New Zealand Maori before he came in touch with Christian civilization, it will be as well to summarize a suggestive and valuable paper on the system of cultivation of the Ancient Peruvians, written for *The National Geographic Magazine* (May, 1916) by Mr. O. F. Cook, of the Bureau of Plant Industry, Department of Agriculture, who was Botanist to the National Geographic Society—Yale University Expedition to Peru in 1915.

“Agriculture is not a lost art, but must be reckoned as one of those that reached a high development in the remote past and afterwards declined, and has not yet recovered its ancient prestige. The system of agriculture developed by the ancient Peruvians enabled them to support large populations in places where modern farmers would be helpless.

“The most specialized development of agriculture in the Western Hemisphere was attained, unquestionably, in Peru, and the culmination was reached centuries ago, before Columbus discovered America. Still farther back there must have been a period of slow and gradual development—a period to be expressed in millenniums rather than in centuries. At a time when our ancestors in Northern Europe were still utter savages, clothed only in skins, and living by hunting and fishing, settled agricultural communities must have existed in the Peruvian region, perhaps in the same valleys that contain the marvellous remnants of the prehistoric art.

“The people who did the finest of the ancient work are not only gone and forgotten, but lack even the distinction of a name. Written records like those of Egypt and Assyria are lacking in Peru, and even tradition has failed to attach names of kings or nations to many of the ancient monuments. Some writers refer to the builders as Megalithic or Big-Stone people, because they used very large stones, like the fabled Cyclopes of the ancient Greeks, who built massive walls and worked in metals. Other writers refer to the ancient Peruvians simply as pre-Incas, because their work evidently belongs to an age farther back than the Inca empire conquered by the Spaniards. . . .

“The Incas had a very specialized agriculture, but their predecessors had some of the agricultural arts still more highly developed. They built larger terraces and faced them with larger stones, fitted with wonderful accuracy. The Incas also built extensively, but generally with less skill, or at least with less labour, bedding their stones and plastering their walls with clay, instead of taking the trouble to work down and fit together the huge irregular blocks that characterize the Megalithic period. . . .

“In order to appreciate the high development of the ancient agriculture of Peru, we have to consider briefly the stages that mark the progress of agriculture from the simplest beginnings to the most advanced expression of the art.”

Mr. Cook then outlines the development of agriculture from its primitive forms as still practised in the tropics, to its civilized forms, as practised in the United States, but he points out that the Peruvian agriculture was yet more advanced, and included artificial construction of the soil on which the crops were grown. “In the valleys,” he says, “where most of the ancient Peruvian agriculture was centred, most of the agricultural land is not natural soil, but has been assembled and put in place artificially.” “This most specialized type may be described as terrace agriculture, and is seen in its most conspicuous form where narrow terraces are built on steep slopes. Such terraces are found in many other countries, though it is doubtful whether any equal those of Peru.”

The New Zealand terrace gardens, though smaller, were just as wonderful and beautiful as those of Peru ; indeed, the agricultural structures of the Maori were more permanent than their dwellings. It was the terrace garden, or cultivation, rather than the houses, that established the claim to land. Science and art, skill and labour, were all involved in cultivation, and cultivation was the foundation of Maori life.

A few terrace gardens are still worked by the Maori, and numerous disused ones may be seen in different parts of the country, running up the steep hillsides for perhaps 300 feet. The soil was taken from the valley in baskets, slung on a root-rope, and hauled up by a system of pulleys, the men on the ropes working in rhythm with special songs. These songs were timed to regulate the breathing in accordance with the muscular actions involved. Wooden posts and stones were used in the construction of the terrace divisions and faces, and were hauled up in the same way. Where these posts had to be transported from one side of a valley to the other, they were slung across, as already described, by an ingenious method of employing centrifugal force. Surprisingly heavy loads could be transported in this way, not only horizontally, but at a comparatively steep slant upwards and downwards. This method is still used in the back-country, but it is falling into decay. Water was carried from rivers or springs by means of artificial channels to the highest terrace, and thence dispersed by a system of irrigating channels, ensuring that each level was watered continuously. Sunny slopes were chosen for cultivation, the store-houses being situated across the valley on the shady side. The terraces usually rose in tiers about 6 feet to 8 feet in height, and were established with facing-posts placed fairly close together, and laced horizontally with thin sticks. The foundation of each terrace was laid with coarse stones for drainage purposes, and each terrace was then made up approximately according to the following scheme :—

- (1) Bed of coarse stones, 9 inches deep for widest terrace ; 3 inches for narrowest.
- (2) Hot-bed of 3 feet of dead leaves, moss, fern, grass, etc. (no manure).

- (3) 9 inches gravel bed.
- (4) Platform of sticks interlaced (2 inches depth).
- (5) Layer of seed potatoes—sometimes sliced, sometimes small selected, sun-dried for 24 hours—laid quite close, tubers actually touching.
- (6) Layer of hillside earth—just enough to cover the seed.
- (7) 6 inches layer of coarse gravel.
- (8) Sticks interlaced as before.
- (9) Another layer of seed-potatoes.
- (10) Hillside earth to cover these.
- (11) Another layer of coarse gravel.
- (12) Sticks, interlaced, as before.

And so on up to the top of each terrace. Over the top layer of sticks was placed a mixture of good fertile soil from the valley, well-rotted leaves, etc., and a proportion of guano, and matured latrine soil containing scraps of fish, entrails of birds, and fish cast up on the shore, etc. This top layer would be about 2 feet thick to start with, settling down to some 6 inches by the time the potatoes had grown through. The seed potatoes were not arranged in rows and spaced, but sackfuls were emptied on each layer of sticks and raked level, the seed tubers being left quite close together. The gravel and crossed stick platforms between each layer served to let in air and light, and the stalks of the lower plants interlocked with the roots coming down from the upper ones, thus facilitating the harvesting of the crop. It was only necessary to pull out the stick platforms, and the loads of tubers collapsed into the bottom of the pit—all absolutely clean. Heat was supplied from the hot-bed of each terrace, i.e. the rotting layer of leaves, etc., and was generated so copiously that on cold mornings steam could be seen issuing from the openings between the layers of growing potatoes. The tops and faces of the terraces were a mass of green leaves. Crops grown in this way were, of course, in no danger of frost, and the regulation of the water supply was so good that unduly wet or dry seasons caused no anxiety to the cultivators. Naturally, also, these crops required no hoeing or weeding or other attention.

On the top of the surface layer, which was an exceptionally

rich mixture, calabashes, pumpkins, and similar plants were grown.

Early and very late potatoes of various kinds were also grown in pits, being arranged in layers in the same way as in the terrace gardens, but where the pits were exceptionally large two hot-beds would be used—one at the base and one in the middle; water-melons and other plants being grown on the surface. The pits were dug sufficiently deep to reach the natural gravel-bed, and ensure good drainage. They were about 12 feet square and 12 feet to 15 feet deep with earthwork-steps at each corner, and a narrow pathway round the platform of erected layers. Two or three pits would produce food to suffice for a large village for months.

All the earth in the pits and the terraces was carefully gathered after the harvesting, sifted to free it from gravel and stones, and used again annually with suitable admixtures of matured latrine soil, etc.

Giant fern-root (*Rumu*) was grown by surface cultivation in fields; tobacco, pot-herbs, maize, and other plants, also by surface cultivation.

Terrace and pit cultivations alike gave an exceedingly heavy crop of tubers for a comparatively small expenditure of annual labour, and the land occupied in growing this heavy crop was trifling compared with what is required by modern European farming methods.

The utmost care was taken to cultivate only from the best seed, and all the plants were continually being improved. For over a thousand years there were no fresh importations into New Zealand, but under the Maori cultivators the root-crops, etc., maintained their quality and became more prolific.

Bearing all this in mind, a new light is thrown on the discoveries made in Peru. What appears to be "incredible" can be easily explained by a knowledge of the methods of Maori cultivation.

Returning to Mr. Cook's description of the Peruvian terrace gardens: "To us in the United States this laborious construction of the artificial lands in the warmer valleys seems almost incredible. Even irrigation agriculture appears

to us as a new and very specialized branch of the art, and we think ourselves very enterprising to have undertaken the reclamation of our so-called "deserts" in the Western States, where wide expanses of nearly level and very fertile soil have been made richly productive simply by being supplied with water. The native agriculture of Peru reached the stage of reclamation products long before America was discovered by Europeans. Our undertakings sink into insignificance in the face of what this 'vanished' race accomplished."

He then compares the "Hanging Gardens of Babylon" with the "Hanging Gardens of Peru", and says that "Many banks of terraces in Peru are very much longer and very much higher than the Babylonian wonder. A bank of 50 terraces 10 feet high means a vertical height of 500 feet. Many slopes have more than 50 terraces, forming huge staircases as high as the Washington Monument, resting against the lower slopes of mountains that tower for thousands of feet above. It is only by taking the ancient works out of their natural setting that we can appreciate their gigantic proportions. In the days when they were built, the hanging gardens of Peru must have presented an amazing spectacle". The beauty of workmanship involved in these terraces is then described, and a tradition is mentioned that earth for the Inca Garden at Cuzco was brought from a spot near Quito, some 700 miles away. Water was brought in artificial channels, often leading down many miles from the gorges of the high mountains, where they intercepted perennial streams fed by the melting of the glaciers and snowfields.

Careful provision was made to prevent erosion of the soil or injury to the walls: "The idea of hanging gardens watered by small streams or jets falling through the air affords an attractive possibility in the existence of the ancient people. Conducting the water down over the terraces in this way would afford ample shower-bath facilities for the people who worked on the terraces. Let us at least cherish the hope that the so-called 'baths' found in the ruins of Machu Picchu and elsewhere were not merely basins where water was dipped up in jars, and that the ancient people were not as deficient in ideas of bodily cleanliness as their modern



TERRACE GARDEN (ANDES)

descendants. Ethnologists are familiar with the fact that the introduction of European clothes has tended in many countries to destroy habits of cleanliness among primitive peoples."

After describing further the aqueducts and irrigation and reclamation systems, he continues: "Of the four forms of reclamation that were so extensively employed in ancient Peru not one has been used, or even seriously considered, in the United States. Nowhere do we cultivate steep lands like the higher slopes of the Peruvian valleys, or build stone walls to support narrow terraces, or place artificial soil on broad terraces in valley bottoms. In a few places we are beginning to straighten and confine our rivers to make more land along the banks, but chiefly with the object of preventing floods or reclaiming broad, level lands by drainage, not with the idea of building new lands in the rocky beds of torrents, as in Peru.

"Primitive the ancient Peruvians were in many ways, as their modern Quichua descendants still are; but with respect to agriculture and some of the attendant arts a very high state of development must have been attained and at a remote period. Otherwise it would have been impossible to occupy and reclaim many of the places that evidently were centres of population in ancient times."

The following interesting comparison is made between the Eastern and Western hemispheres:—

"In relation to agriculture the results of archæological research in the two hemispheres present a striking contrast. In the Eastern Hemisphere the general result is to show that the civilizations supposed to be the most ancient are not really primitive or aboriginal. They did not have their beginnings and early development in Egypt or Mesopotamia. but were brought from elsewhere. The early dynastic Egyptians came into the Nile Valley from the East and the early Babylonians into the valley of the Euphrates from the South. Nor does it appear that either of these alluvial valleys afforded natural conditions that were really favourable to the practice of agriculture by a very primitive people, nor types of plant suited to domestication.

“The crop plants as well as the ancient agriculturists came into the valleys as a result of colonization. In other words, the valleys were developed as reclamation projects by peoples already skilled in agricultural arts and with established social organization. Where these civilized colonists came from is still a question. They are supposed to have come into Egypt and Mesopotamia from southern Arabia, and to have been a maritime people, as well as agricultural; but they have not been traced back to their original home nor to the place where their agriculture and other arts were developed.

“The study of agriculture in America has led to directly opposite results. The older idea that the primitive civilizations of Mexico and Peru were originated by colonists from China, the Malay region, or the East Indies has gradually given way to a belief among archæologists and ethnologists that the primitive civilizations of America were developed entirely on the America continent. Certainly this appears to be true of the art of agriculture. All of the economic plants on which the Ancient American agriculture was based are now believed to be of American origin, and a very large proportion of them appear to have come from South America, and especially from the region of Peru.”¹

Mr. Cook points out the wide utilization of the potato has proved that a plant able to grow on the high plateaux of Peru may be adapted to any of the coldest regions where agriculture is practised in other parts of the globe, and indicates that the other domesticated plants of Peru may also be suitable to all temperate and subarctic regions of the world. This, of course, the New Zealand Maori proved in respect to the plants introduced along the chain of islands in the South Seas and into New Zealand, such as the *Taro* and the *Kumara*, two forms of sweet potato: the *Papa*, ordinary potato; the *Poroporo*, gourd or calabash; the *Hara*, maize; the *Tutu*, a shrub bearing tubers; the *Purutu*, bean; the *Para*, lima bean; the *Puha*, the sow-thistle, pig-weed or “Maori cabbage”, used as a pot-herb and for making medicinal beer; yams; onions; the *Rumu*, or giant fernroot,

¹ These opinions need to be revised in the light of further research. See Reporter's Note, p. 125.

which, as the Maori grew it, was about the thickness of a man's wrist; tobacco, which was chewed or smoked in cigars; fruits such as strawberries, cherries, peaches, etc.; sugar-cane; sunflowers, aloes and other blossoms; and many other plants which still flourish in Peru, some being apparently indigenous while others have been brought from Assyria or Mexico.

The American botanist also describes fully the different varieties of maize grown in Peru some of which were raised at very high altitudes. But maize, he says, is not the staple food in such conditions:—"Above 12,000 feet it is raised in only a few places, not as a regular food, but rather as a luxury for making the native beer, or *chicha*.¹ To take the place of maize, the natives of the elevated districts use plants that are closely related to one of our common weeds, called 'pigweed' or 'lamb's quarters.'

But it should be noted that the New Zealand Maori did not limit himself to using the various kinds of potato in their natural condition as dug from the ground. Large quantities were stored in caves for winter use, while others were first cooked, then sliced, and dried in the sun (as Europeans now dry raisins, bananas, etc.) or smoked. Treated thus, the *Taro* were as sweet and luscious as the finest figs. They were dried with the skins on, and their food value was very high. Now that European doctors have discovered the value of vitamins, the effect of the sun's rays on food, and the beneficial results that come from having "roughage" in the food, to prevent constipation, the scientific value of the Maori dietary can be better appreciated than was possible even fifty years ago. But much wisdom known to the Maori remains to be told in respect of food and diet.²

It may be suggested at this point that for making sugar *Taro*³ or even *Kumara* may prove far more profitable than sugar-beet; but it must be emphasized once again that unless the right varieties are grown in the terrace and pit cultivations,

¹ The Maori made beer from maize, and used the kernels as food. The beer was called *Hara-wai* and the kernels were called *Kanga-wai* after being treated.

² The Maori diet is discussed more fully in *Native Diet* by Ettie A. Rout.

³ *Taro* is sometimes spelt *Ta-ra-o*, *ta*, stalk (i.e., stamen and pistil or external genital organs); *ra*, sacred; *o*, food. Thus *Taro* is a class-name for Sacred Food for the Race.

the results will be disappointing. The Maori did not consider the ordinary potato worth the trouble of growing except in small quantities; it is inferior in every way to the *Taro* and *Kumara*.

Speaking generally about the plants which have been domesticated in Peru, Mr. Cook says: "It was fortunate for the rest of the world that the ancient Peruvians practised agriculture under so wide a range of natural conditions, since this led to the domestication of a large series of crop plants. More plants appear to have been domesticated in the Peruvian region than in any other part of America. A large proportion of the cultivated species were limited to this part of the world, so that no question can be raised of their having been brought from any other regions. Other kinds of crop plants used by the ancient Peruvians were widely distributed in ancient America, more especially the tropical species, those that are grown at low elevations. If these also originated in Peru, that region was responsible for by far the larger part of the American series of crop plants, more than all other parts of America taken together.

"Among the more important crop plants that were cultivated by the ancient Peruvians were maize, or Indian corn, potato, sweet potato, and cassava. The following partial list of the Peruvian crop plants may give an idea of the extent and variety of domestications that were accomplished in Peru:

"*Achupalla* (pineapple), *Anu* (*Tropaeolum*), *Apichu* (sweet potato), *Apincoya* (granadilla), *Arracacha* (*Arracacia*), *Chirimoya*, *Chui* (bean), *Coca* (*Erythroxylum*), *Cumara* (sweet potato), *Inchis* (peanut), *Oca* (*Oxalis*), *Pallar* (Lima bean), *Papa* (potato), *Papaya*, *Poru* (bottle-gourd), *Purutu* (frejol), *Quinoa* (*Chenopodium*), *Rocoto* (*Capsicum*), *Rumu* (*Manihot*), *Sahuinto* (guava), *Sara* (Maize), *Tintin* (*Tacsonia*), *Tomate* (*Lycopersicum* and *Cyphomandra*), *Tumbo* (*Tacsonia*), *Ullucu* (*Ullucus*), *Uncucha* (*Xanthosoma*), *Utcu* (cotton).

"A complete list of the plants that were cultivated by the ancient Peruvians has yet to be made, but it will probably include between 70 and 80 species. A large part are root crops, vegetables, and fruits, but some are seed crops, pot herbs, condiments, medicinal plants, dyes, and ornamentals.

Annual plants predominate in numbers and importance, but perennials, shrubs, and trees are also well represented.

“Maize, or Indian corn, is a remarkable plant, botanically as well as agriculturally. It is entirely unlike any other crop and has very few relatives in the plant world. The early explorers found corn in general cultivation in all of the agricultural areas of North and South America, but no wild form has been discovered. Where maize originated is still a question. Some writers have favoured Mexico and others Peru. The relative importance of maize was greater, no doubt, in Mexico, where not so many other plants were cultivated as in Peru. Another reason for associating maize with Mexico is the occurrence of the grass called *Teosinte*, which crosses readily with maize and was formerly believed to represent the ancestral form.

“That the cultivation of corn goes very far back in Peru is indicated not only by the abundance of specimens found in the ancient graves, but by the fact that the type of maize that furnishes the bulk of the Peruvian crop is peculiar to that region. The question is not merely of varieties, which are very numerous in both continents, but of a whole series of varieties very unlike any that are known from Central America or Mexico.

“This Peruvian maize, or Cuzco corn, as it has been called in the United States, is characterized by the very large kernels, some of them nearly an inch broad, almost the size of chestnuts. The large kernels are an advantage from the standpoint of the natives of Peru, who are accustomed to eating corn a kernel at a time.”

As already explained, the pig-weed (Maori cabbage) was used by the Maori as a pot-herb and for the making of the herbal beer. It is therefore particularly interesting to note what the American botanist says in this respect: “Two species of pigweeds are regularly grown in the valleys that lead up to the Pass of La Raya, between Cuzco and Lake Titicaca. The large species, which often attains a height of 3 or 4 feet is called *Quinoa*, while the small species, seldom more than a foot high and often only 5 or 6 inches, is called *Cañihua*. In general appearance both species are much like our pigweed, but they are regularly planted and harvested

by the Peruvians, and are in fact the only seed crops grown in the elevated districts that are too cold for maize.

“Considering *Quinoa* as a high-altitude substitute for maize means that it is valued chiefly for making beer, and in some districts most of the crop is used in this way. Only the white-seeded variety of *Quinoa* is considered suitable for eating, the others being very bitter, so that they have to be boiled, with several changes of water, in order to be made palatable. The white *Quinoa* makes an excellent breakfast food, fairly comparable with oatmeal, and likely to be preferred by many, both for the taste and texture. The seeds become soft with cooking, but retain their form, and do not appear so slimy as oatmeal when treated in a similar manner. The leaves of *Quinoa* are also cooked and eaten as a pot-herb. The other pigweed crop, *Cañihua*, is raised altogether for food. The seeds are much smaller than those of *Quinoa* and are of a greyish colour in the mass. They are parched slightly and ground into a fine flour. The chief use of *Cañihua* is as a travel ration for the shepherds who go out on the high plateaux with their flocks of llamas, alpacas, and sheep.¹

“But Peru held another treasure much more valuable for the nations of Europe than the Golden booty of Pizarro. Carrying the potato to Europe was an event of much more profound significance in relation to the subsequent history of the world than sending the Inca gold to the coffers of Spain. But nobody understood the value of the potato, and its Peruvian origin was generally forgotten before the plant became well known. Instead of Peruvian potatoes, we call them Irish potatoes.

“The potato was the basis of the ancient Peruvian nation and has attained almost the same importance in other parts of the world within the last hundred years.”

As an indication of the benefits which the ancient Peruvian domesticated plants and their proper cultivation may bestow on the civilized nations, he remarks : “As the home of the potato, Peru may be looked upon as the source or fountain-head from which must come new stocks to strengthen and

¹ The Maori made similar use of such seeds.



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2



3



4



5

ANCIENT STATUES COMPARED

1 Easter Island Statue. 2 Peruvian Model with similar mouth. 3 Maori Double Axe. 4 Ancient Maori Statue. 5 Easter Island Statue. (See Glossary) [face p. 118]

maintain the varieties of this great food staple. Just as the continued importation of live-stock breeds is necessary to renew our American strains, it is now beginning to be urged that new and vigorous varieties of potatoes be found to offset the gradually waning virility of old and run-out stocks."

While the New Zealand Maori might not admit the validity of the theory of "waning virility", he could in some cases still supply developed varieties of the Peruvian tubers he brought from Peru, and could also give valuable instruction in regard to their proper cultivation and domestication.

"Other possibilities lie in the direction of securing varieties that are really superior to any we now have. Notwithstanding the enormous importance that has been attained by the potato in the agriculture of Europe and the United States, no adequate attempt has been made to secure the best forms for our use." History has repeated itself in New Zealand. The Spaniards ruined the Peruvian civilization, and the English ruined the Maori civilization—or almost ruined it. Fortunately some remnants exist which modern Science can rescue, but unless the Maori agricultural treasures and the Maori mode of cultivation are carefully preserved these treasures will disappear in the near future.

Mr. Cook makes various suggestions as to how Peruvian cultivation should be studied, with the view of applying it to civilized countries. His description of the harvesting, storage, and disposition of the crops tallies with that of the Maori, as will be seen from the following: "According to the early Spanish historians, the Incas had complete control of the land and of all the agricultural activities of the people, from the planting of the seed to the harvesting, storage, and disposition of the crops. An extensive system of public storehouses was maintained, not only at the chief centres of population, but along all the principal routes of travel and in the high passes between the valleys.

"A complete system of accounts was kept by means of *Quipus*,¹ or knotted cords, with different kinds and colours of knots to represent different quantities and classes of

¹ Maori, *Kupu*.

objects. The system of public accounting was used not only to determine the taxes or contributions to the government, but as a practical form of insurance, a failure or deficiency of crops in one section being made good from other parts of the country, where more abundant harvests had been secured. When the country was devastated at the time of the Spanish conquest the same system of making good the local losses was employed, "in order that all might not be devastated," as we learn from the account of Cieza de Leon, written probably about 1550 :¹

'So it was arranged, and as soon as the Spaniards were gone the chiefs assembled, the *Quipus* were examined and checked, and if one province had lost more than another, that which had suffered less made up the difference ; so that the burden was shared equally by all. To this day these accounts are kept in each valley, and there are always as many accountants as there are lords, and every four months the accounts are made up and balanced.'

"In like manner it is apparent from the accounts of the early historians that the recognized object of the religious system was to secure favourable conditions for the growth of the crops. Like many other primitive peoples, the Incas had a system of sacrifices or offerings to secure the favour of the gods. Though not a cruel or blood-thirsty people like the Aztecs, whose sanguinary deities required continual butchery of captives, there is no longer any doubt that the Incas also had a system of human sacrifices to secure the favour of the deity for the Inca and his people. The object of these sacrifices, as stated in a passage quoted by Uhle from Molina, was that 'the Creator might grant the Inca victory, health, and peace.'

"How thoroughly ingrained and instinctive the Inca system was may be best understood from the extent to which it still persists, nearly four centuries after the conquest." Similarly the Maori system persists to some extent in spite of their conquest by the White Man.

¹ Cieza de Leon, Pedro de. *Chronicle of Peru*, translated by Clements R. Markham, London, 1883, pp. 34-5, Hakluyt Ed.

The American botanist notes various "curious survivals of the ancient system", e.g. burying in the ground little images of metal, clay, or stone for the benefit of the crops. This was another Maori custom. "These curious sculptures," he says, "take the form of small models of fields and farmsteads, with rows of sheep and cattle. They remind one of the colonnades of bulls in Egypt, which may have been constructed for the benefit of the animal industry of the Empire of the Pharaohs." A study of the Sacred Legends of the Maori would furnish other clues.

Perhaps the wisest passage in this remarkable American statement is:—"Agriculture was a fundamentally important step in the development of civilization because it constituted the discovery of a way to live and let others live, too. As long as primitive man remained dependent upon game or natural products there was seldom enough to go round. The natural attitude of non-agricultural tribes roaming about in search of food is to fight all strangers on sight, and this attitude persists in many nations that have adopted agriculture as an art, but are not yet converted to it as an ideal or philosophy of existence.

"Dominance of the predatory instinct is seen when people would rather raid the harvests of others than raise crops of their own. How thoroughly agricultural were the ancient Peruvians in habits and instincts is evidenced by their greater freedom from the predatory instincts in comparison with our European race. In this respect the Incas were admittedly superior. Several of the early historians give testimony to this aspect of the Inca civilization. Cieza de Leon and other thoughtful men among the conquerors saw very clearly that something had been destroyed that could not be replaced.

"The most convincing testimony was given by one of the soldiers who came with Pizarro, the last survivor, he tells us, of the original band, who had the best opportunity of knowing what the Inca organization was before the conquest; and after all of his companions were gone, the idea of regret and remorse for the destruction that had been wrought grew in the mind of this aged warrior. He cast about for a way to discharge his conscience by telling the King of Spain

the truth about the Inca civilization. He knew that the king's ear had been sought by many adventurers, who carried tales of wrongs to the Indians as a means of securing their own advantage, and that others had countered with tales of barbarous practices among the Indians, some of them fabricated and others carried over from the savage tribes of other parts of America. Also the truth was bitter, and the king might not hear it willingly; certainly nobody who hoped for royal favour would undertake to deliver such a message.

"The problem was not easy; but the aged warrior had a resourceful mind as well as an active conscience, and he found a way to give his testimony a lasting record. Instead of setting out on a vain journey to the court of Spain, he waited quietly at Cuzco and let death deliver his message to the king. As the last of the conquistadores he claimed the right to send the king a legacy of truth regarding the Incas." This is his legacy:—

"“True confession and protestation in the hour of death by one of the first Spaniards, conquerors of Peru, named Marcio Serra de Lejesama, with his will proved in the city of Cuzco on the 15th of November, 1589, before Geronimo Sanchez de Quesada, public notary.

"“First, before beginning my will, I declare that I have desired much to give notice to his Catholic Majesty King Philip, our lord, seeing how good a Catholic and Christian he is, and how zealous in the service of the Lord our God, concerning that which I would relieve my mind of, by reason of having taken part in the discovery and conquest of these countries, which we took from the Lords Yncas, and placed under the royal crown, a fact which is known to his Catholic Majesty.

"“The said Yncas governed in such a way that in all the land neither a thief, nor a vicious man, nor a bad, dishonest woman was known. The men all had honest and profitable employment. The woods, the mines, and all kinds of property were so divided that each man knew what belonged to him, and there were no lawsuits. The Yncas were feared, obeyed, and respected

by their subjects, as a race very capable of governing ; but we took away their land, and placed it under the crown of Spain, and made them subjects.

“ ‘ Your Majesty must understand that my reason for making this statement is to relieve my conscience, for we have destroyed this people by our bad examples. Crimes were once so little known among them that an Indian with one hundred thousand pieces of gold and silver in his house, left it open, only placing a little stick across the door, as a sign that the master was out, and nobody went in. But when they saw that we placed locks and keys on our doors, they understood that it was from fear of thieves, and when they saw that we had thieves amongst us, they despised us. All this I tell your Majesty, to discharge my conscience of a weight, that I may no longer be a party to these things. And I pray God to pardon me, for I am the last to die of all the discoverers and conquerers, as it is notorious that there are none left but me, in this land or out of it, and therefore I now do what I can to relieve my conscience.’ ”

“ This message,” comments Mr. Cook, “ carried its own verification. In testifying to the virtues of another race Serra showed himself possessed of the highest virtues of his own, the love of truth and fairness, and a kindly interest in human welfare, beyond all bigotry of country, creed, or race. Many Spaniards appreciated the Incas, but were powerless to save them. The individual was helpless, for it was a clash of systems, with no basis of common understanding. Writers of large historical works like Garcilasso de la Vega and Cieza de Leon may be suspected of colouring their accounts to convey a special impression, but no literary bias can be suspected in Serra. He tells us only a few facts, but in a way that proves his competence to speak. His testimony is not in conflict with the best historians, but more vital and convincing.

“ If Serra had charged the destruction of the native civilization to Pizarro or to any of those afterward in authority in Peru, it would be possible to suppose that his view of the Inca organization was coloured by revenge or lasting

resentment against some of his own people ; but of this there is no indication. He includes himself with the others, blames nobody, and suggests no remedies. Telling the truth to the king is all that he undertakes ; but in doing this he lifts the curtain of the past and lets us see for one moment through his eyes, not the mountains or the monuments or the crops of Peru, but the living Inca people and their relations to each other, the most essential condition of the development of the ancient civilization."

The New Zealand Maori still awaits the European who will render him the same honourable service for " the love of truth and fairness, and a kindly interest in human welfare, beyond all bigotry of country, creed, or race." Let this section end with the concluding passage of Mr. Cook's eloquent and learned essay :

" We learn that the Inca agricultural system was not only the most complete form of social organization of which we have any record, but also gave the most adequate adjustment of human relations that lead to continual conflict and confusion in other forms of society.

" This is not saying that the Inca system was the best possible, or that it was calculated to lead to the highest development of humanity, or that we should adopt it ; but the system is interesting and worthy of being understood, since social organization undoubtedly was a very important factor in enabling the Incas and their predecessors to accomplish what they did in agriculture and the attendant arts. Certainly no unorganized people could have executed the ancient reclamation projects or established themselves under so wide a range of natural conditions or domesticated such a varied series of crop-plants. In domesticating these plants the ancient Peruvians performed a lasting service for the whole world. We are all beneficiaries of the ancient Peruvian agriculture.

" From our point of view, the steep, narrow, rocky valleys of southern Peru would represent a most unfavourable condition for agricultural development ; but no doubt the ancient people saw things in a different light, and what they were able to accomplish is a lesson in possibilities

that our own race has still to learn. We are beginning to see that the agricultural ideal of human welfare, of living and letting others live around us, is higher than the military or savage ideal of killing all strangers through fear or jealousy of competition. But our traditions, literature, and social institutions are still so largely military or commercial that we have not seriously considered agriculture as an aim or ideal of existence. We have not sent forth our imaginations to grasp a vision of agricultural development either for humanity as a whole or for our own European race in the new continent that we have over-run but not yet occupied."

If this grand ideal of civilization based on cultivation were to be accepted, then the Ancient Maori, like the Ancient Peruvian, would believe himself honoured above all others, in that he had been chosen to suffer and to die in uncounted thousands upon the bosom of the Earth for the Welfare of Mankind and the Improvement of the Race.

Reporter's Note :

Since this section was written I have ascertained that many South American food-plants, such as the potato, can be traced through Europe to Asia Minor. The sweet potato is the Peruvian *cumara* and the Arabian *batata*—a convolvulus (the Morning Glory). The Polynesian *Taro* is grown in Kenya, Nigeria, etc., and the West Indies as food, grown in Europe for an ornamental plant (Arum Lilies), and grown by the Arabs for food (*kolkas*—perhaps connected with *Colacacium*). The Maori Legend is that these food-plants were first developed in Ancient Assyria (The Garden of Eden) and later vastly improved in Peru (The Sacred Mountain). It is worth noting here that the fuchsia is indigenous to South America and New Zealand only. Further notes are given in *Native Diet*. (See Glossary, pages 295-6.)

II

THE SACRED HOUSE

THE architectural skill of the New Zealand Maori and their methods of house-building have never been rightly understood by Europeans, who have formed their judgment mainly on pictures of sleeping-shelters, fishing-huts and so forth, which have been taken as indications of the "savage" state in which the inhabitants lived before the arrival of the Europeans. This misconception has been strengthened by ignorance regarding the diminishing numbers and importance of the Maori race. When a village which formerly contained some thousands of inhabitants dwindles to a mere hamlet with a few scores of people, architectural art naturally falls into decay. No large meeting-houses are now being built in New Zealand, and no stone-tool carving is being done. It is important, therefore, to seize the chance of studying the examples of really fine house architecture which yet remain.

Some fifty years ago a good specimen of Maori work was sent by the New Zealand Government to England. This was the Maori house called *Mata-Atua*, the Sacred Temple, which commemorated all the famous ancestors of the race. It was received by the Victoria and Albert Museum in 1882 (the official registered number is 422-1882), but previously the New Zealand Government had shown it at the International Exhibitions at Sydney and Melbourne. Some time after its arrival in London the museum authorities had it erected in the quadrangle, but owing to a mistake during its erection the carvings which should have been inside were put outside the house, so that the building was really put up inside out. After a while it was taken to pieces again and stored in the vaults of the museum, owing to lack of space. In 1924 this House was assembled once more and taken to the British Empire Exhibition at Wembley, where it was erected in the



ROYAL INSPECTION OF MATA-ATUA

British Royal Inspection of Mata-Atua, The Sacred Maori House at the British Empire Exhibition, 1924

New Zealand section under the supervision of the New Zealand Government. It was then found that certain parts of the House had been badly damaged, probably during its long journey to England by way of Australia. The chief mutilations may be summarized thus :

(1) The carved Heart-Pole, which supports the ridge-pole, had been shortened at both ends so that the plain part of the base, intended to be sunk into the ground to a depth of some 2 ft. 6 in., had been sawn off, while the tenon at the other end, which should have projected about the same distance in order to go through the mortise in the ridge-pole and take the carved figure made for it, was also missing. The figure which belonged to the roof was not among the carvings when they were taken out of storage, but later turned up from Scotland—where it had been exhibited as a Maori god ! When the House was erected at the Victoria and Albert Museum this heart-pole, which naturally belonged to the centre of the building was set up perpendicularly in front of the porch—apparently from some confused notion regarding Totem Poles.

If this heart-pole be compared with the so-called totem-poles of the American Indians, it will be observed that European conceptions regarding these are quite erroneous. For example, *Haida* (Maori: *Haira*) poles from Queen Charlotte Islands have been portrayed by Europeans as erected in front of small living houses—houses sometimes built of sawn weatherboarding ! These carved poles are really all that remains of great meeting-houses of once numerous and powerful nations. The *Haida* pole still has the tenon at the head, showing that it is identical in function with the Maori carved poles. (The tenons are sometimes erroneously described as “ hats ”.)

(2) The carved and decorated ridge-pole had been hacked into four pieces in such a way as to ruin some of the designs and make erection in its proper position an utter impossibility. The heart-pole had to be erected eventually between one of the cuts in the ridge-pole : quite in the wrong place.

(3) The two carved front barge-boards had been badly mutilated by previous builders, who had not realized that they were made to drop into position between the carved

figures of the side-posts. They had chopped away the wood, removing and damaging some of the carving, and the result was that a gap in the gable had to be filled in when the House was erected at Wembley.

(4) Three of the carved wooden panels which formed the uprights of the house were missing; others were badly damaged—some so badly that they could not be erected. As a result the whole building was some 6 ft. short of its proper length. The horizontal panelling was all missing. The uprights are statues, and the only decoration on these is the *Paua*-shell (*haliotis* shell) used for the eyes. Nearly all of these eyes were missing. There were only twelve left out of some 300.¹

(5) The whole of the Decorative Lining for the walls and ceiling was missing. This lining is the handwork of the Maori women-artists; it is sinnet-work—made of upright strips of cane interwoven with fine flax—red, white and black. To make this lining would have taken a hundred Maori women artists many years.

(6) In such a Sacred House as this, there would always be a large sliding door in one solid piece, and some of the very best carvings would be on that. On the average such doors would measure about 6 ft. in height above doorstep by about 4 ft. 6 in. in width. The door of this House was missing altogether.

(7) The Decorated Window Shutter was also missing. It must have been in one solid piece, 5 ft. wide by 3 ft. high, decorated on both sides. There was an opening for the window and most of the framework, but the shutter itself was missing. This would be painted the same as the rafters; and the hieroglyphics would be similar. In such a Sacred House the window shutter would be made to lift right off, and when the house was being closed the window shutter would be slipped into a groove at the bottom (inside) of the framework. It would then be pressed into proper position at the top and secured with two wooden pegs. The peg-holes can be seen inside the framework, but the window shutter itself is missing.

¹ A light-hole is carved in the centre of each eye, giving a weird effect of life as one enters the house in the daytime.



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MATA-ATUA CARVINGS

1 Top Section of Carved Heart Pole (tenon removed). 2 Section of Carved Barge Board (mutilated). 3 Upright Carved Statue shewing three-fingered hands holding snakes. (See Glossary)

(8) Unfortunately, also, some European hand has inscribed on the carvings the supposed names of the Maori ancestors represented. These names are mostly incorrect, and they include consonants which do not occur in the Maori alphabet.

It is doubtful whether this Sacred House can ever be restored in such a way as to be of any real scientific value. This is the more to be regretted because of the peculiar way in which the House was constructed. The carved heart-pole and ridge-pole are very very old, and were in the possession of the inland Arawa for many generations; the rafters, barge-boards and carved facings are not quite so old, though still of ancient workmanship. The House had been rebuilt several times with all these original parts. Each of the thirty-six upright statues was contributed by a different section of the Maori people in recent times, most of the work dating from the nineteenth century. The House was assembled and re-erected in New Zealand at the close of the last Maori War (1874); and to signify the unity of the whole of the people, it was intended to be presented as a peace-offering to "The Queen of the Maori," that is, to Queen Victoria, through the Governor of New Zealand.

At the close of the British Empire Exhibition in 1924 it was dismantled and sent back to New Zealand for the Exhibition in Dunedin. Te Rake was in charge of the House whilst it was at Wembley, and he received many visits from Continental and American scientists, many of whom noted the similarity between the Maori carvings and those of the Indians of North and South America, some even venturing the opinion that if the history of the carvings in America were properly ascertained their relationship to the Maori work would be established beyond all possibility of doubt. As an example the Turtle (or lizard) which is the crest of the Arawa nation may be compared with the crest of the Iroquois, which is also the Turtle.

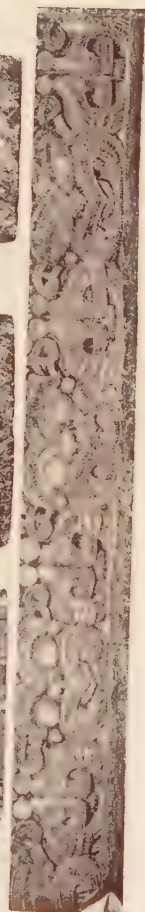
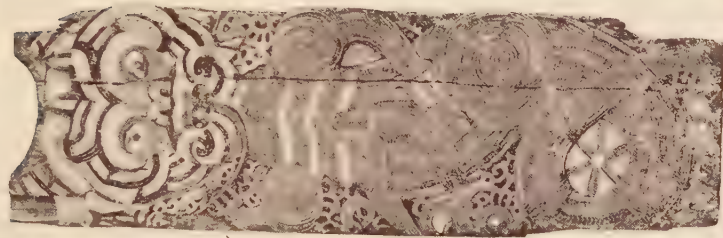
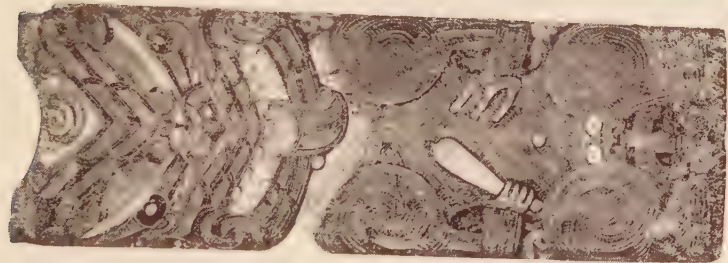
It may be emphasized once again that there were no such things as totem poles among the New Zealand Maori. Memorial statues were erected as wall uprights, but only in the Sacred Meeting Houses. The only figures placed outside were the carved side-posts of the village gate, that

over the arch of the gate, and on the gable or centre of the roof. All other carvings were inside the Sacred Meeting House.

It may be interesting to note here that the functions of the Maori Sacred Meeting House were similar to, if not identical with, those of the Jewish Synagogue. It was primarily a place for instruction in the Sacred Legends. The Maori *Tohunga*, scientists and doctors, were the rulers, prophets, and priests : i.e., the Elders. The Sacred House was oblong in shape and was built beside water wherever that was practicable. At the far end, on the south-west side (the House always faced the north, being oriented at the March solstice), a space was reserved for women, girls, and children ; on the south-east side were the youths ; the centre portion was allotted to men ; the front was kept for the king, the scientists, priests, teachers, and the nobles. The elders addressed the people from the platform on which the Ark rested. The address was called the Address from the Ark ; the preacher's words were supposed to be the voice of God coming from the Ark ; and the seven lamps on the Ark were supposed to enlighten the minds of the worshippers. The worst penalty that could be inflicted was permanent excommunication from the Sacred House ; a less serious offence was punishable by temporary exclusion ; and minor offences were punished by *Reo-ta* (The Hitting Voice), that is, the offender was publicly reprovved by the king before the whole assemblage.

There were Sacred Meeting Houses erected all over the land, wherever even a few Maori families were dwelling, and in addition there was a Higher Sacred House, where the ancestors of the whole Maori Race were represented, and where a conclave of scientists, doctors and priests met at stated times for the moral and intellectual governance of the People.

In every Sacred Meeting House, immediately under the window, stood the Ark, or Sacred Coffin, which contained the history-tablets, or national sacred records. In case of grave disaster threatening, the Ark might be carried to battle, in front of the warriors by the appointed Ark-porters, but this was very rarely done. It was considered wrong to jeopardise the Ark in any way needlessly. At the Jubilee Year



MATA-ATUA CARVINGS

Carved Upright Statue Panels and Interior Decorative Panel. (See Glossary)

Ceremonials all the Maori communities assembled with the House of Arawa—that is with the holders of the Ark of the People. Every Maori House (that is, each associated group of families) had its own special Ark, which was kept in its own Sacred Meeting House. But the Ark of the People was under the permanent care and guardianship of the House of Arawa.

The Ark of the People which had been brought from the Holy Land (Assyria) to Hawaiki-nui (Mexico) at the Great Fall of Mexico fell into the hands of the gigantic White Maori invaders. A substitute Ark was built in Hawaiki (Peru), and this occasioned a great dispute, as will appear from the following narrative. At Titikaka an assembly was held, attended by representatives of Five Houses, when the nation was reorganized after its defeat in Mexico and consequent migration to Peru. At this meeting the People of the Turtle (i.e. the House of Arawa) who had been in charge of the Ark in Mexico, were arraigned for having made a substitute for the original Ark, and having set this substitute before the nation as the original. It was held by the meeting that before such a substitution could be made, the consent of the nation should have been obtained. The House of the Turtle was therefore condemned by the assemblage. As a result, the Caretakers of the Ark, with their wives and families, decided to leave Peru and migrate further West, taking the substitute Ark with them. Thus it was that this section of the People of the Turtle (the New Zealand Maori who were all members of the Arawa House) left Peru and ultimately reached New Zealand, bearing the substitute Ark, which according to the Sacred Legends is still in New Zealand.

It should be recorded here that the defence of the Arawa Elders to the charge made against them was that the Ark was merely representative of the Unknown Creator, and it was immaterial whether or not the Ark set before the People was the original structure. What mattered was that the People should be held together in their faith, and guided by the teachings of the Elders. The Elders were certain that if, during the Mexican defeat, the People had known that the Ark had fallen they would have collapsed altogether or been scattered in confusion and disorganization, and it was the duty of the Elders to prevent such a disaster. Never-

theless although this was explained to the People the utmost indignation was felt and one of the Elders named Tama-te-Kapua, who was the cleverest of the scientists and the senior priest, was seized and imprisoned on a high platform in the centre of the Meeting House, where every night he sang his song, thus :

“ I am bleeding to death with sorrow for my mistake in telling my children The Truth.”

A private meeting of the Arawa elders was called, and it was planned that this leader should be rescued by his brother—Rongonui. At night time, Rongonui climbed up on the ridge of the House and concerted a plan with his brother from the roof outside. The following night Tama-te-Kapua began to jeer at the dancers below, and tell them they needed an elder like himself to show them how to dance. The old scientist was accordingly brought down from his platform. The assembled dancers at first threatened to kill him if his dances did not equal his description of them ; but as they watched him they became more and more intoxicated. Pausing to acknowledge their applause, he said that his previous dance was nothing to the one he could do if he had more air. Would he like the window open ? they asked. No, the door. Then he would show them his best dance, for which he needed plenty air. Instantly the door was flung wide open, and Tama-te-Kapua began his wild dance up and down the centre of the Meeting House, while the spectators became more and more excited. Suddenly the old man danced (as arranged) over the threshold into the arms of his waiting brother ! They slammed the window and the door fast and bolted them from the outside, shutting in all the enraged dancers. Tama-te-Kapua's friends were waiting, ready to escape from the country instantly, if necessary. But a special meeting of the Arawa nobility had been summoned, and while all the scientists agreed that it had been a profound mistake on their part to tell the People the Truth before they were ready for it, the mischief had been done. There could no longer be any pleasure or profit in life at Titikaka for those who were prepared to accept Truth, so the best thing to do was to continue the Sacred Migration still



MATA-ATUA CARVINGS

Two Carved Side Posts into which Carved Barge Boards fit, with two carved uprights from exterior front of Mata-Atua. (See Glossary)

Farther West. It was the very cream of the intellectual nobility of the Maori who joined in this new and perilous adventure, and from these forbears the New Zealand Maori sprang. No wonder, therefore, that every early European traveller was amazed at their wonderful physique, their proud bearing, their high moral character, and their splendid mentality. On arrival in New Zealand, however, over a thousand years ago, the Elders met in consultation and agreed that the ordinary members of their community had not yet improved themselves sufficiently to merit being told the Absolute Truth. This must, therefore, be reserved for the scientists: other members of the community needed the guidance of the Sacred Legends. In their private meetings the scientists had ample opportunity for discussing the Absolute Truth amongst themselves, but what the People needed in the meantime was a Working Hypothesis, and this was furnished by the Sacred Legends. At the same time, the scientists agreed that it was their Ultimate Duty to endeavour to evolve some ethical code which was at once truthful and acceptable to the People, and their Present Duty to endeavour to promote Race Improvement among the People so that they would the sooner be ready for the Absolute Truth. To save further trouble, the Substitute Ark was concealed, and the different sections of the People each had a New Ark, for the safekeeping of which they were themselves responsible.

Reporter's Note.—Different versions of the story of Tama-te-Kapua have been recorded, but Te Rake states definitely that the outline he gives here is the only accurate one.

III

THE PYRAMID BUILDERS

THE Maori Sacred Legends regarding the building of Pyramids are very long, taking several hours to recite, and only a brief summary can be given here. They state definitely that two pyramids were built by the Maori near Cairo,¹ when in captivity in Egypt—one dedicated to the Sun and the other to the Moon; and the name of the Egyptian King under whose compulsion they worked was *Parao*.

According to the Maori Legends, the two pyramids were built of blocks made artificially in somewhat the same manner as concrete is now made. They were composed of desert sand mixed with a small quantity of Sacred Earth (i.e. solid mud from the river-bed), with green bulrushes (*Wiwī*), and water from the Sacred River. At first only riverside rushes and reeds were used; later on, tall green grass had to be gathered from inland. The water was syphoned up from the river; the rushes, etc., were brought on the heads of the carriers to the builders on the site of the work; and the Sacred Earth was also carried in baskets on the heads of men—from the river-bank to the site of work. All these materials—sand, mud, rushes and water were mixed together in a large oblong rectangular bath, from which the mixture was run into moulds the size of the blocks required. When these blocks had shrunk and set hard to

¹ *Reporter's Note*.—From what I have ascertained so far, these two Pyramids may possibly be the ones at Abu Roash, which Te Rake has not seen (or those at Sakkarah). Te Rake himself does not know the whole of the Pyramid Legends, and other Maori evidence should be recorded in this respect. It should always be remembered that the Maori nobility as an intellectual class were responsible for memorizing the Sacred Legends, but the work of memorization was subdivided—some nobles learning the religious legends, some the scientific legends, some the historical legends, and so forth. Before a complete record of the Maori Sacred Law can be obtained, the correlation of these subdivisions is necessary.

the satisfaction of the Egyptian overseers, the moulds were removed and, by means of rollers and levers, the blocks were placed in position, close to the setting-moulds. The mixing platforms were actually on the pyramid itself, and moved upwards as the work progressed. The hauling up of the baskets of sand and river-mud, and of the bundles of rushes, etc., was accomplished by means of pulleys working with endless belts. The only really strenuous work was getting the blocks into correct position, the distance the blocks had to be moved was very small, and easily traversed by the rollers. Where hewn stones had to be hauled up, this was done by pulleys, the dropping from the top of an equal weight being used to pull up the facing-stones, etc., from the bottom. This halved the labour-power required. The top weight was a made-up weight, pulled up in sections on a continuously working endless rope or belt, so that the human strain was not so great as has been imagined. The endless ropes were kept going by labourers working in unison with suitable songs.

What is seen of the pyramids to-day is only about two-thirds of the original structure. The pyramids were built in two sections. The lower section (about one-third) was a square-cornered oblong vertical structure, similar to the Assyrian pyramids. On top of this base, and about double the height, there was a second section with sloping sides which is the section now visible above the desert sand. The surface of the lower section was covered with facing stones and otherwise beautified. The Maori Legends give special descriptions of this beautifying face-work.

The time occupied in building the two pyramids was three jubilees, that is to say, three periods of 49 years, which, added to the rest-years would mean a little over 150 years.

The Mexican pyramids took five jubilees, or about 250 years in all. This was partly because some sections of the Mexican pyramids were built of hewn stone-blocks, and partly because in Mexico the Maori was very busy with cultivation whereas in Egypt food for the builders had been provided by the Egyptians. One of the Mexican pyramids was dedicated to the Sun and the other to the Moon, and they were of similar design to those built in Egypt.

Similar pyramids were also built by the Maori in Peru.

In Assyria a large number of what the Maori called pyramids had been built, but these were of different design. They were not pyramids, but cubes, being always vertical square-cornered oblong structures, the same size top and bottom. They were usually about half the height of the Egyptian pyramids. Vines were trained all over their walls.

The pyramids in Mexico, Peru, and Assyria were sacred edifices with a temple at the top, and vaults within for storing the national records and treasures. They were also used as fortifications and for astronomical purposes. The Egyptian pyramids were the only ones built without a temple on top; this was because they were never completed according to the plans of the designers, who had meant to build a temple at the top, but the afflictions imposed by the Egyptians on the builders became so intolerable that the Maori communities decided to escape from Egypt and return to their own Holy Land (Assyria). Their leaders in this exodus were Mohi, a priest of the highest rank, and a teacher and scientist named Arona, who was a very good speaker, but not so wise as Mohi.

The Egyptians were, of course, aware of the projected departure of the Maori, but did not attempt to hinder them, firstly because they were afraid of the steadily and rapidly increasing numbers of the Maori, and secondly because they connected the presence of the Maori with the plagues which had visited Egypt ever since the Maori had been forcibly detained and enslaved. These plagues, according to the Maori Sacred Legends, were the same as those set forth in the Old Testament, but the Maori believes that in some instances the Scriptural traditions have not been properly translated and interpreted.

The reason why the Egyptians got the Maori people to build the pyramids was that the Maori was well known to be a nation of Great Builders. The Egyptian pyramids were to be even greater than those of Assyria; the sloping superstructure was placed upon the ordinary vertical oblong Assyrian design. The foundations of all the pyramids were the same in design, and in all pyramids there is a "Safety

Passage", specially strengthened, so that in case of any portion of the base giving way, the workmen would be able to get underneath for repairing.

The plans of a pyramid were kept in a sacred room in the pyramid itself, but where pyramids were built on strictly conventional lines, detailed plans were not prepared and kept on record: there was merely a special outline plan referring back to the original design, which was deposited in the Sacred Room of the first pyramid ever built in Assyria. The plans of the two Egyptian pyramids were kept in the Sacred Room of the larger, or Sun Pyramid.¹

It has not been convenient in this report to discuss fully the Sacred Legends relating to the period before the Captivity in Egypt, but as a further proof of the New Zealand Maori's descent from the Israelites the story of the flood may be mentioned. The Maori Legend agrees in the main with the Scriptural record of a Great Flood.

Another similarity that may be noted is weeping as a sign of salutation, practised by the New Zealand Maori, the American Indians, and the ancient Israelites. Another is the boring of the ears of women, at first birth. Cutting off locks of the hair, as a sign of grief, was also practised by the New Zealand Maori, the American Indians, and the Ancient Israelites; and cutting or scratching the skin and flesh, so that blood flows, is also practised by the same people (i.e. weeping tears of blood). The American Indians, the New Zealand Maori and the Ancient Israelite all have similar legends regarding Jacob—his wrestling with God, his ladder to heaven, the injury to his side (or sinew) and so forth.

An interesting side-light on the Maori legend of an Israelitish origin is thrown by Prescott's *Conquest of Mexico* where the author makes the following observations on the possible colonization of Mexico by that race: "M. de Humboldt remarked, many years ago, 'It were to be wished that some government would publish, at its own expense,

¹ At Kerikeri, in the Bay of Islands, New Zealand, there is a miniature Stonehenge, the blocks standing about 7 feet out of the ground; and near Atiamuri, north of Taupo, there are other great monumental blocks—some fifty of these still standing erect. No adequate observations have been taken of these, and no photographs are available at the time of writing.

the remains of the ancient American civilization ; for it is only by the comparison of several monuments, that we can succeed in discovering the meaning of these allegories, which are partly astronomical, and partly mystic.' This enlightened wish has now been realized, not by any government, but by a private individual, Lord Kingsborough. The great work, published under his auspices, and so often cited in this introduction, appeared in London in 1830. When completed it will reach nine volumes, seven of which are now (1843) before the public. . . The drift of Lord Kingsborough's speculations is, to establish the colonization of Mexico by the Israelites. To this the whole battery of his logic and learning is directed. For this, hieroglyphics are unriddled, manuscripts compared, monuments delineated."

On a subsequent page Prescott says : " On the way between Vera Cruz and the capital, not far from the modern city of Puebla, stands the venerable relic—with which the reader has become familiar in the course of the narrative—called the temple of Cholula. It is, as he will remember, a pyramidal mound, built, or rather cased, with unburnt brick, rising to the height of nearly one hundred and eighty feet. The popular tradition of the natives is, that it was erected by a family of giants, who had escaped the great inundation, and designed to raise the building to the clouds ; but the gods, offended at their presumption, sent fires from heaven on the pyramid, and compelled them to abandon the attempt. The partial coincidence of this legend with the Hebrew account of the Tower of Babel, received also by other nations of the East, cannot be denied, but one who has not examined the subject, will scarcely credit what bold hypotheses have been reared on this slender basis.

" Another point of coincidence is found in the goddess Cioacoatl ' our lady and mother ' ; ' the first goddess who brought forth ' ; ' who bequeathed the sufferings of childbirth to women, as the tribute of death ' ; ' by whom sin came into the world '. Such was the remarkable language applied by the Aztecs to this venerated deity. She was

usually represented with a serpent near her ; and her name signified the 'serpent-woman'. In all this we see much to remind us of the mother of the human family, the Eve of the Hebrew and Syrian nations. . . .

" Yet we should have charity for the missionaries who first landed in this world of wonders ; where, while man and nature wore so strange an aspect, they were astonished by occasional glimpses of rites and ceremonies which reminded them of a purer faith. In their amazement, they did not reflect, whether these things were not the natural expression of the religious feeling common to all nations who have reached even a moderate civilization. They did not inquire, whether the same things were not practised by other idolatrous people. They could not suppress their wonder, as they beheld the Cross, the sacred emblem of their own faith, raised as an object of worship in the temple of Anahuac. They met with it in various places ; and the image of a cross may be seen at this day, sculptured in bas-relief, on the walls of one of the buildings of Palenque, while a figure bearing some resemblance to that of a child is held up to it, as if in adoration.

" Their surprise was heightened, when they witnessed a religious rite which reminded them of the Christian communion. On these occasions, an image of the tutelary deity of the Aztecs was made of the flour of maize, mixed with blood, and, after consecration by the priests, was distributed among the people, who, as they ate it, ' showed signs of humiliation and sorrow, declaring it was the flesh of the deity.' How could the Roman Catholic fail to recognize the awful ceremony of the Eucharist ?

" With the same feelings they witnessed another ceremony, that of the Aztec baptism ; in which, after a solemn invocation, the head and lips of the infant were touched with water, and a name was given to it ; while the goddess Cioacoatl, who presided over childbirth, was implored, ' that the sin, which was given to us before the beginning of the world, might not visit the child, but that, cleansed by these waters, it might live, and be born anew !'

" It is true, these several rites were attended with many

peculiarities, very unlike those in any Christian church. But the fathers fastened their eyes exclusively on the points of resemblance. They were not aware that the Cross was the symbol of worship, of the highest antiquity, in Egypt, and Syria; and that rites, resembling those of communion and baptism, were practised by Pagan nations, on whom the light of Christianity had never shone."



FIG. 9.—Ancient Egyptian Tiki (Model). (*See Glossary.*)



FIG. 10.—National Flag of the Ancient Maori, as described on page 145. (*See Glossary.*)

IV

METHODS OF COMMUNICATION

DURING the course of thousands of years, the New Zealand Maori built up different forms of language, which were limited to certain uses. As is well known to many students of the Maori, there was a secret language,¹ limited to the *Tohunga*.

Briefly, these were the different forms of the Maori language :

(1) The Spoken Language of the Nobility, known only to those entrusted with the duty of remembering the Sacred Legends. This language was highly abbreviated, one word being a mnemonic for a whole incident, or statement of a general principle.

(2) The Spoken Language of the People was the mother-tongue of every Maori, and was employed in all ordinary matters, where exactness of nomenclature was needless. It was the language into which the Legends were translated as they were recited or sung to the People. This is the only language of which Europeans have acquired any knowledge.

(3) The Written Language was the language of the nobility reduced to script or hieroglyphics, and was unintelligible to the ordinary people. It was known only to such members of the nobility as were entrusted with the Sacred Legends. This script the nobility used for the wooden memory tablets, etc.

(4) The Picture Language is seen in the wooden carvings. A knowledge of this picture-language was known to all the wood and stone carvers, to the scientists, and to a very

¹ A 'Secret Language' is possessed by many of the Brown Nations. It would be useful to compare all these 'Secret Languages', but there is great difficulty in persuading the few Elders who are acquainted with these to allow them to be recorded. Efforts to do so have failed in Abyssinia, and many other countries, although the existence of the language is quite well authenticated.

few members of the Maori nobility. No ordinary Maori can interpret the carvings; he knows what they mean only to the extent to which he has been informed by those who have a special knowledge of the subject.

(5) The Sign Language was the representation of phrases, sentences, and, indeed, whole stories and statements by means of one sign. This sign language was used on certain memory tablets, as well as on monuments and carvings. The meaning was known only to certain members of the nobility—the scribes and artists. The signs were really abbreviated pictures, as the script was an abbreviated sign. The picture might be that of the messenger bird in flight, with the beak open and containing a scroll; the sign for this would be the head only; the script would be just the beak, with a line across to represent the scroll. The outlines of the Human Hand in rock-carvings (e.g. those from the Cavern of Gargas, Hautes-Pyrenees, France) have been misinterpreted, according to Maori belief. The Maori says that the Stone-Age People of previous time and those of the present day use the sign language. Therefore, the rock-carvings sometimes portray only the forefinger and thumb extended, e.g., the other fingers being bent down on the palm. The key to the signs should be found on the same rock. This “deaf-and-dumb alphabet” was widely used by the Maori.

(6) The Gesture Language was known to practically every member of the nobility. It was useful as a means of signalling across distances—say from an island to the mainland, or across a river, but it was not understood by the community.

(7) The Posture Language was represented in the so-called “native dance”. To the ordinary Maori the dances were entertaining and invigorating, they liked them and knew they were good for them, but the inner meaning was not understood. To the scientists every dance movement had its own significance and value.

(8) In addition, there was signalling by means of flags hoisted to indicate the arrival of visitors and other events of public importance. This signalling was understood by all the members of the nobility and by the heads of families.

(9) Tattooing (*Moko*) was also a form of written language. The practice of marking, staining, painting, or tattooing different parts of the body is prehistoric, but it is limited to the Brown Maori or those with whom the Brown Maori has been in immediate contact. Thus it is found in Ancient Assyria, all along the south of Europe and the north of Africa, in the west of France and in Spain and Portugal; in Ancient Britain and Scandinavia; in Mexico and up the west of North America to Alaska; in South America; in Easter Island, Hawaii, Tahiti, etc., and down to New Zealand; also (taking the eastern wave of migration of the Brown Maori) in India, Assam, Burma, etc., and the East Indies, and across Asia to Japan (especially the Ainu). That is, tattooing is practised in every country where the Brown Maori has established himself. The New Zealand Maori had developed the art to an extraordinary pitch of perfection.

A great many descriptions of New Zealand tattooing have been written—some useful, some misleading. This brief note is not a full account of the practice; it is sufficient here to state, broadly, that among the Ancient Maori tattooing was limited to the king, the princes and the members of the nobility and women of similar rank. From time immemorial, body tattooing, particularly on the abdomen, thighs and buttocks, had been practised. Tattooing on the face was highly developed in New Zealand, mainly because the Maori were living in scattered communities, and there was frequent visiting. The facial tattooing was a convenient way of indicating at sight the rank, family, parenthood, status, achievements, etc. War-decorations were tattooed on the forehead—over the eyebrows; astronomical ability was indicated by tattooing on the nose; scientific, artistic, medical and legal ability by tattooing on the cheeks; rank and family by tattooing on the chin and lower part of cheeks. The teachers of the science and art of reproduction had a special decorative design (life-symbols) tattooed between the eyes. In each community there was only one man authorized to do tattooing, and tattooing was a public ceremonial. Decoration for intellectual ability and military achievement was authorized by the king and the people

assembled at public ceremonials. No tattooing of any kind was done otherwise among the Maori.

It is interesting to note the nature of the tattooing practised by the Thracians. Herodotus says : " To have punctures on their skin is with them a mark of nobility ; to be without these is a testimony of mean descent." Precisely the same views were held by the Maori in regard to *Moko* (tattooing). Plutarch says that the Thracians of his time made tattoo marks on their wives—to avenge the death of Orpheus. Pliny records that the dye with which the Ancient Britons stained themselves was that of a herb *Glastum*, and that they introduced the juice with punctures previously made in the skin, so as to form permanent delineations of various animals and other objects. Maning reports that in the early days of the European occupation of New Zealand, the Maori nobility were covered with tattooing from the knees to the waist. Edward Tregear observes that the tattooing of Maori slaves' faces was simply a vile practice introduced for the horrible purpose of selling the dried heads. Savage (1807) records that the tattooed pantaloons are in general very highly embroidered, and that the *Tohunga* had a small patch of *Moko* over the right eye (not unlike the practice of eighteenth century European belles in decorating their faces with an adhesive black " beauty spot "). William Colenso says that the female Maori was tattooed on the lips, chin and space between the eyes, a little on the forehead, and on the back, part of the leg from the heel to the calf—the last three indications of rank. Maori women were also quite often irregularly marked with small crosses, short lines, and dots on the hands, arms, breasts, and faces.¹ Various authorities are quoted in Major-General Robley's book entitled *Moko or Maori Tattooing*.

(10) The Maori also had a system of signalling by means of bonfires and smoke signals.

(11) Kites were used as signals to approaching visitors. It was a very simple system, used only in peace-time. (Kites were also used by the women and children in games.)

(12) Sound Signals: the Maori also had a system of

¹ Various North African women (in Tunis, etc.) are still tattooed in precisely the same way.

sound-signalling, known only to the scientists. These signals could be sent across a distance of ten to fifteen miles, or more. This system resembled the Morse Code. As a rule, an inverted canoe was used as the sounding drum, being struck with a wooden mallet.

(13) Trumpets and horns were used as fog signals at sea and on the lakes, etc., during fogs and at night time.

The Maori flags were pennons. The national battle flag¹ bore a Cross representing Sacrifice for the Common Good; a Crescent for Light coming out of Darkness; a Star for Guidance to the Triumph of Good over Evil. Flags of the same tapered design were employed by the Maori as European nations now use their ensigns. The Maori flags were as follows :

(1) National Battle Flag—described above. Red background with white Cross, Crescent and Star painted on it.

(2) Scientists' Ensign. Over the principal guest-house at the Sacred Meetings, there floated an ensign with Seven Youths and a Shield and Spear—white on the red background. One of the Youths holds a Shield, another holds the Spear; and all Seven are linked together.

(3) Ruler's Ensign. This flag was of the same design as that of the Scientists, but with a White Lion on the red background. The Lion is sitting on his haunches, with mouth open. This ensign was used on the Council Chamber, where the King and his immediate advisers met.

(4) Jubilee Ensign. This bore a white Sun painted on red background—the Sun's beams radiating all round. At Jubilee ceremonials this flag floated over the entrance gate. At other ceremonials it floated over a meeting-house but above any other flag.

(5) Death Flag. This was coloured black, with a White Crescent Moon painted on. It floated over a house where any member of the nobility lay dead. It was removed at the time of burial. It was not floated "half-mast", but in the same way as other flags at the top of the flag-pole.

(6) Truce Flag. This was Plain White. It was used to indicate Truce in battle.

¹ See page 140 and Glossary.

(7) Surrender Flag. This was White with a Red Half-moon painted on. This flag was used in battle to indicate Neutral Ground, to which all non-combatants and those who surrendered might retire in safety.

(8) War Flag. This was a Plain Red Flag, which was the sign of agreement to fight.

(9) Victory Ensign. This had red background, but with a White Flying Chariot painted on it. This flag was used at ceremonial meetings celebrating war victories.

All these flags were made of prepared whale-skin (or fish-skin) scraped very thin; they were run up by ropes to the top of flagpoles; or carried as banners into battle; they were of practically everlasting wear, stiff, and waterproof.



FIG. 11.—Maya Carvings. (*See Glossary.*)

V

WRITING AND RECKONING

MENTION has already been made of the Maori inscriptions and hieroglyphics on rocks, but further particulars have been left for treatment in this section.¹

Scattered throughout New Zealand, particularly in the Northern parts of the Islands, there still exist many inscriptions on wood and on stone, the existence of which has scarcely ever been even recorded. The inscriptions themselves have seldom been photographed; and have never been interpreted.

In the London *Daily Mail* (October 5, 1925) the following New Zealand cablegram was published: "Ancient rock carvings discovered near Rotorua have mystified ethnologists. On the rock face are figures of thirty canoes. The Maoris have no knowledge concerning the carvings, which, it is hoped, will establish a valuable ethnological link."²

Very few of such rock writings and carvings are known to Europeans and none of them have yet been interpreted by Maori scientists who consider that the Europeans would not accept the correct naturalistic and phallic explanations, or, if they did so, would deface or destroy the inscriptions. In all the ancient Maori carvings there are representations of the sacred Life Symbols; hence their importance in the study of pre-historic art.

Similar inscriptions have been found in the Caroline Islands, Easter Island and other places in the vicinity, but the most famous of all are those of the Maya. Before

¹ Te Rake has requested that this general description of the Maori methods of writing should be given solely on his own responsibility. He considers that there are Maori scientists who are much better qualified than himself to give detailed evidence regarding Maori writing.

² There has since been some more or less unsatisfactory discussion by Europeans regarding these particular carvings, which are quite well understood by certain old Maori scientists.

comparing the Maya script with the Maori script the following extract from H. G. Wells's *Outline of History* should be carefully noted :

“ But, meanwhile, in Egypt and upon the Mediterranean coast another system of writing grew up. Its beginnings are probably to be found in the priestly picture-writing (hieroglyphics) of the Egyptians, which also in the usual way became partly a sound-sign system. As we see it on the Egyptian monuments, the hieroglyphic writing consists of decorative but stiff and elaborate forms, but for such purposes as letter-writing and the keeping of recipes and the like, the Egyptian priests used a much simplified and flowing form of these characters, the hieratic script. Side by side with this hieratic script rose another, probably also derivative from the hieroglyphs, a script now lost to us, which was taken over by various non-Egyptian peoples in the Mediterranean, the Phoenicians, Libyans, Lydians, Cretans, and Celt-Iberians, and used for business purposes. Possibly a few letters were borrowed from the later cuneiform. In the hands of these foreigners this writing was, so to speak, cut off from its roots ; it lost all but a few traces of its early pictorial character. It ceased to be pictographic or ideographic ; it became simply a pure sound-sign system, an alphabet.

“ There were a number of such alphabets in the Mediterranean differing widely from each other.¹ It may be noted that the Phoenician alphabet (and perhaps others) omitted vowels. Possibly they pronounced their consonants very hard and had rather indeterminate vowels, as is said to be still the case with tribes of South Arabia. Quite probably, too, the Phoenicians used their alphabet at first not so much for writing as for single initial letters in their business accounts and tallies. One of these Mediterranean alphabets reached the Greeks, long after the time of the *Iliad*, who presently set to work to make it express the clear and beautiful sounds of their own highly developed Aryan

¹ The Libyan alphabet survived in North Africa until a century ago, and was still used then for correspondence. It was supposed to be extinct, but in 1897 Sir Arthur Evans and Mr. J. L. Myres saw what looked like ancient Cretan lettering on some dyed skins from the Sahara, in the bazaar at Tripoli. It was the ancient alphabet still in use for commercial signs.

speech. It consisted at first of all consonants, and the Greeks added the vowels. They began to write for record, to help and fix their bardic tradition.

Returning to the comparison of the Maya and the Maori writing, the following brief explanation may be given :—

Copies of blocks given in the British Museum Guide to the Maudslay Collection of Maya Sculptures are reproduced on page 146. These Maya carvings can easily be interpreted by any qualified Maori carver or any Maori noble having a special knowledge of Maori carving. The main differences in the Maori carving of the same subject are that it has fewer “feathers,” and some of the lines are serrated instead of straight. In both cases the meaning is as follows :

GOD ALMIGHTY : The carving is a representation of God Almighty. It is the figure of a Bird-Man. The Bird is divine and the Man supreme. Strength, valour and humanity are indicated. He is all-powerful, reigning over all the land. He is all-seeing, and all-hearing. He is all-wise. Dead or alive, sleeping or waking, humanity is in his complete power : he has Man in his grip. He can scent all round him. What he says must be obeyed.

The second Maya figure shown on the same plate also has its corresponding form in Maori carving though with certain modifications. In the Maori sculpture there are two heads instead of six ; fewer feathers ; and serrated lines are substituted for straight lines. There is also a straight feather over the head.

(2) The meaning is **GOD THE GREAT SPIRIT :**

This carving represents a Bird, a Man-Spirit, and a Serpent. The Bird is divine and supreme ; the Man-Spirit is dependent on the Bird ; the Serpent denotes Earthly Wisdom. Thus Divinity, Faith, and Wisdom are in combination. The Bird dominates the whole carving ; and the Man-Spirit, after death, must go into the keeping of the Bird. The life of the Man-Spirit is dependent not only on the Bird (as the Great Spirit) but also on the Serpent (as representative of Earthly Wisdom).

That is, adult human life should be under the direction of the Great Spirit, but guided by Earthly Wisdom; youthful human life should be under the control of the Great Spirit (early childhood lives upon others). In other words, in youth Man must be consciously guided by Authority; in maturity, by Reason and Knowledge. During early life Man is particularly weak and frail, and dependent on the divine powers. Not for many years after he is born, is he self-reliant, or fit for self-government.

The smallest faces on the wings represent dependent babyhood; the smaller face in the centre represents the transition period of youth; and the large face represents Adult Man combined with the Serpent, and the Beak of the Bird is also indicated.

From the time of birth to the time of death Man must order his life in accordance with the Divine Laws (represented by the four supports at the bottom). Two Divine Hands are represented in the feet of the Bird. Man is in the grip and power of the Divine Hands throughout the whole of his life.¹

(3) GOD THE COMFORTER AND HELPER :

This carving is a representation of God the Comforter and Helper. It is the figure of a combined Bird, Turtle, and Serpent. The Bird is divine; the Turtle is a wonderful land-worker; the Serpent is a wonderful swamp-worker. The Bird represents good fortune for the seasons; the Turtle represents agricultural and harvesting success; and the Serpent represents proper growth and irrigation. The carving is intended to indicate that, in the cultivations, sunlight, soil and water must work together: that is, that correlation is required to ensure success. The carving indicates that the Bird, representing the Sun, is the most important of the three.

¹ The Bird-Man lingers in Christianity in the form of the Arch-angel, Angel, etc. The "Winged Beings" of Ancient Assyria should be compared with Maya figures, offering gifts to deities. Feathers and faces were commonly used by Prehistoric Man as disguises for the sacred life-symbols.

When the Maori words for deities are compared with the Maya words, the identity becomes still more striking, e.g.

Maya.	Maori.
<i>Quetzalcoatl.</i>	<i>We-tiara-Ko-Atara</i>
<i>God Almighty</i>	
Qu	W
etz	eti
al	ara
co	ko
atl	Atara

In Maori there is no "L"; this letter changes to "R". No two consonants come together—a vowel always comes between two consonants, and at the end of every word.

We-tiara-Ko-Atara (The Man-Bird or Bird-Man), is the form in which God Almighty is always represented by the Maori. In Maya, *kukul* means "The Divine Bird"; Maori *kaka-ra* is also "The Divine Bird" (*kaka* or *kuku*, Bird; *ra*, God). *Kan* in Maya is said to be "snake"; *kana* in Maori is snake. *Kukulcan* in Maya is also said to mean "snake", but probably it is the equivalent of *kaka-ra-kana* (or *kuku-ra-kana*) in Maori, which means the Bird-God of the People of the Snake Crest. The sign of the snake does not stand for a god, but it would be put on the monuments which belonged to the People whose crest was the snake. It would appear only on the history and memorial carvings—not on religious carvings.

It must be explained that the lines surrounding the characters in Maori and Maya inscriptions do not form any part of the signs; the double line indicates that the sign is carved in relief on wood or stone. In script there is only a single line.

In Maori the face-outline is used to indicate enumeration. Inside this face-numeral, certain signs are put to indicate the numbers 1 to 10. An extra mark is added to indicate what is being numbered, e.g. birds or men, etc.

From 11 to 19 the same signs are used, but with the hands resting flat on top of head. 20 is the same as 10 but with a distinguishing mark.

From 21 to 29 the sign for 20 is followed by the numeral required, but after 29, a change is made in the signs, the tens being

represented by an extra side-face numeral ; that is, the side-face is the extra surrounding outline representing 10, and the indication of the number of tens is shown by putting the sign of the numeral low down on the right side. This provides for the figures 29 to 99, the ordinary numeral sign being added (on the right) for the odd numbers.

The numbers from 100 to 900 are represented by the same side-face sign, but with three strokes joining the bridge of the nose with the forehead, and double lines for the eyes. The numeral for the particular hundred indicated is placed somewhere in the top-section, with the tens shown by the ten-numeral and the odd numbers by numeral signs in bottom-section.

The 1,000 sign is a detailed full-face. The number of thousands is indicated by inserting in the top section the sign for 1 to 10, thus providing for 1,000–10,000. The units are shown by inserting the numeral sign in lower section, below the mouth ; the tens and hundreds separately on the right hand side of the thousand-sign and outside it. This carries us up to 10,999, above this the multiplication signs were employed. These were the different colours. The general method, however, of keeping accounts for high numbers was the *Kupu*, which has already been explained.

Where the enumeration referred to days, there was a special Day-Sign used with the numeral inside, indicating whether it was the 2nd day, etc. There was a special sign for certain days, such as the First Day of the Week, the Sabbath, the Musical Joy Day (second day of the week), the Dance Joy Day (fifth day of the week). There were two week-signs, one for the first and second weeks, and another for the remaining two weeks. Used as a whole, these signs stood respectively for the first or second fortnight of a month but the left half of the first-sign represented the first week, and the right the second week of the month. These week-signs were used for the weeks of all the twelve ordinary months of the year. For the four weeks of the one sacred month the same signs were used but preceded by the sign of the sacred month.

The ordinary month sign was used for any one of the twelve ordinary months of the year, with the numeral sign to

indicate which month was intended. There were special signs for the Sacred (13th) Month; the Planting Month, the Reproducing Month (1st month of the growing season), and the Winter Month (1st of the winter season).

There was an ordinary Year-Sign and special signs for the Seventh Year or Rest Year; also for the Jubilee Year, a Year of Plenty, a Year of Famine, a good Average Year.

The years were calculated in periods of seven years, and seven periods of seven years made the Jubilee. Inside the ordinary year-sign there was a numeral sign to indicate whether it was the 1st, 2nd, 3rd, 4th, 5th, 6th, or 7th year; outside the year-sign and preceding it, there was the ordinary numeral sign to indicate whether the year fell in the 1st, 2nd, 3rd, 4th, 5th, 6th, or 7th seven-year period. Time was not reckoned by centuries, but by Jubilees.

It should be emphasized that here only a general description of the Maori numerical notation can be given. Te Rake, who is supplying all the information in this book, is not an expert writer or carver; there are many Maori scientists better qualified than he to describe this aspect of the old civilization, and he hopes to be enabled to obtain from them pictorial representations for reproduction and permanent record—for the benefit of scientists and scholars now studying prehistoric forms of writing in different parts of the world.

To come now to the Maori Writing :

(1). The abbreviated Sacred Secret Writing, a knowledge of which was confined to certain selected scientists. The following are examples, setting forth the three stages of the sacred migration legends. They are taken from wooden memory tablets now in New Zealand :—



Te hūnga mai ote tangata ite whare, ite poho o Hera, i Ihiria.

The springing forth of Man from the House (the Belly) of Hera, at Assyria.

Te hekenga kite whenua kei te tōnga ote Ra, onga whare tekau o Iharaia.

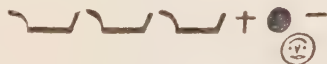
The Great Migration to the Land of the Setting Sun, of the Ten Houses of Israel.

The horizontal line connects them with Migration—indicated by five wavy lines—doubling indicated by upright lines—hence ten canoes (or Houses) are indicated as migrating. The male life-symbol makes the migration sacred. The small circle represents Assyria. The dot above horizontal line indicates that Assyria was the original home. The three dots (children or descendants) followed by the sign for man (upright line) and the Crescent (meaning Sacred) indicates that these were the Sacred Children coming from Assyria. The upright lines connected with sign for Hera repeat that these children were the descendants of Hera, the mother of the Race.

(e) From Assyria (the Sun), the Holy Land (Crescent indicates holy or sacred) came (the horizontal line indicates connection) the children (dots) to Mexico (black disc). These children (dots) of men (male sign) were sacred (male life-symbol over vulva or female life-symbol) children (dots).

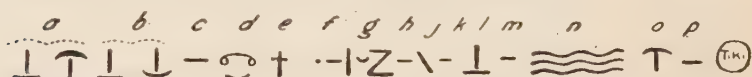
(f) The first two signs indicate Forefathers and the third sign their descendants forming the Ten Houses (horizontal line doubles the five uprights). The three dots represent children; the reversed sign for man, means woman. The single dot followed by the sign for man indicates the sons of man (born of woman); and the crescent and dot indicate that these children were sacred. The spiral with ten cross lines indicates a long and strenuous sea-voyage of the Ten Houses. The cross followed by three dots and horizontal line shows that the sacred children constituted these Ten Houses, and that they were very numerous. The two uprights and horizontal connecting line mean the conflict between the Ten Houses and the people indicated by "lightning" (Z) sign. The dot indicates "of" or "at" and the male life-symbol shows that the country represented by black disc (namely Mexico) was a Sacred Home (of the Children of the Sun).

The Second Stage of the Great Migration appears thus in the Secret Script, but with small bird-sign in canoe:—



The canoe-designs represent the three Houses which led the Maori out of Mexico into Peru (at the time of the Flight from Mexico). The cross of sacrifice commemorates those who fell in Mexico and by the way. The black disc represents Hawaiki-nui (Mexico); and the disc with face inside represents Hawaiki (Peru). The face is really a representation of the Sacred Life-Symbols. The eyes represent the testes, the nose, the penis; and the mouth, the vulva. The crescent inside the disc indicates this Sacred Home of the Maori. The horizontal line at end merely connects Mexico with Peru.

This is the script for the mnemonic signs :—



Whati mai, whati atu, e nga uri o Tu, Nate mana Tohu.

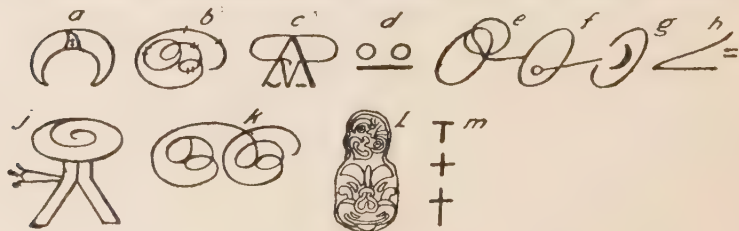
The Flight from . . . The flight to . . . of the Children of Tu. It was the power of Tohu
o Te-Uira. I hinga i whati i heke atu ai koe ki Titikaka.

of the Lightning People, that defeated and caused your Flight and Migration to Titikaka.

The interpretation of the script is as follows :—

(a) The flight of man from. . . (b) The flight of man to. . . (c) Connecting sign. (d) of the Sacred Children of. . . (e) Tu (the God of Sacrifice). (f) The dot means "power" (mana); the dash "of"; the upright, "the man himself" (in this case Tohu). (g) of forked lightning. (That is, Tohu is the name of the personification of the gigantic white Maori who struck like the lightning the seven Cities of Mexico.) (h) Connecting sign. (i) The Fallen (defeated) Man. (j) Connecting sign. (k) The flight of man. (l) Connecting sign (to). (m) The Migration by Sea. (n) of the Sacred Man (or People). (p) to Tiki, the representative of Titikaka.

The Third Migration is shown thus in the Secret Script :—



Reading this in the order of the lettered symbols we have: (*a*) This is the Bird-Sign—a key-sign indicating a Sacred Legend relating to migration. Where the key-sign is a crescent, it indicates Science, Theology and War; a Sun indicates Heroic History; a Man (warrior with tongue out), Personal Achievements—Deeds of Daring. Where the key-sign is one of the Sacred Life-Symbols (usually that of the male), the legend following relates to Race Culture, Health, Fertility, Marriage, and Procreation, Genealogy and so forth.

(*b*) This is also a key sign, indicating Migration. The “spiral,” or four O’s, shows continuous journeyings; and the cross line marks a halt—a short halt being shown by the two lines close together; a long halt by the two lines far apart. This key-sign is put in front of Migration Legends only, and its use is limited to sea-voyages.

(*c*) A composite sign, referring to the Migration Legend of the sea-journey from Rarotonga to Tongariro.

(*d*) Connecting sign between *c* and *e* (the two islands).

(*e*) This is the sign for The Island of Rapa-nui and the voyage to it. The large circle represents the island; and the second loop at the top indicates the sea-voyage from the Island of Rapa-iti (represented in (*f*)) to the Island of Rapa-nui.

(*f*) This represents The Island of Rapa-iti, the horizontal line being the connecting link to (*g*).

(*g*) This is Pito-o-te-Whenua, the Navel of the Earth (Easter Island). The containing line represents an island but is incomplete in outline in order to limit its application to Easter Island. The outline of the inside portion of the hieroglyph represents the navel and three perpendicular lines were put inside to refer to the Earth.

(*h*) This sign represents the beak of the bird, and is used with the connecting lines between (*g*) and (*j*). The bird’s beak is employed thus because at Easter Island starvation was prevented by the arrival of the migratory birds.

(*j*) This is the figure of a man called Eperu, who represents the country of Peru. The hand pointing to Easter Island shows that the Maori came from a certain place in Peru to Easter Island. The sign for the head is supposed to be

a combination of the head of bird and the head of man, i.e., it represents the bird-man.

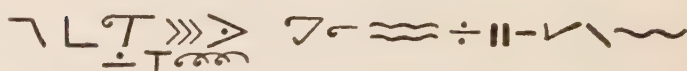
(k) This represents the land-journeys in Peru—i.e. between the places represented by (j) and (l). The sign is two combinations of four circles—indicating a continuous land-journey.

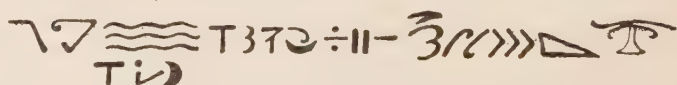
(l) This sign is assumed to be a representation of *Tiki* as the Creator. Hence the ormanent is composed of the sacred life-symbols—the male and female symbols combined with the beak of the bird.

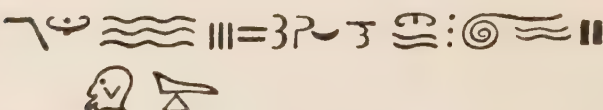
(m) These signs indicate life-distinction. The top one stands for the fittest and most distinguished group of teachers and preachers; the middle one for the fittest and most distinguished group of scientists and doctors; the bottom for the fittest and most distinguished leaders and soldiers. All three groups are nobles. Thus the signs at the end of this Migration Legend indicate that the original party of migrants consisted wholly of selected members of the nobility.

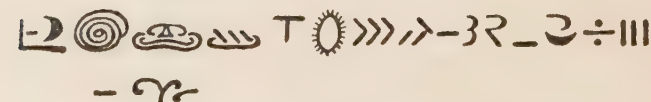
This is the script for these mnemonic signs :—

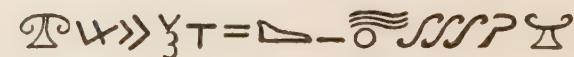
Index 

Line 1 

Line 2 

Line 3 

Line 4 

Line 5 

Line 6 

The explanation of this Maori Script,—Index and Lines (1) to (6)—is as follows :—

Heading.

Detailed Explanation of Signs.



=Karakia (Legend).

= Tapu (Sacred).

The second sign is the sacred male life symbol, plus two beaks at base. The sign indicates that what follows is a sacred legend.

Note.—The Maori would not include the word “sacred” in his translation of the script, but this would be understood by the mere fact that the legend relates to Tohu and Tiki.



The dots are the signs in script for islands. The two straight parallel lines mean short voyages. The single straight line means travelling to and from; and the slanting line is half the sign of the mountain Tongariro (i.e. New Zealand). The short slanting line is half the sign for *Rarotonga*, and the short horizontal line indicates the journey from Easter Island to Rarotonga by way of several islands. The crescent sign represents Easter Island.

[End of Heading]

Line (1)



The horizontal line is travel. The slanting line is half the sign for Rarotonga. The vertical line is the sign of man. The horizontal line at base of vertical line indicates travel. The hooked line is part of male life symbol, indicating that the voyagers were sacred men, i.e. members of the intellectual aristocracy, scientists, etc. The slanting line is half the sign of Tongariro, indicating that Tongariro (New Zealand) is the new sacred home of these godlike men.

The three triangles are parts of male life-symbols, and in this form they indicate three generations. The angular sign following is the beak of the bird, connecting the voyagers with the Land of the Sacred Bird: that is, Titikaka. The dot inside represents islands, showing that the voyagers journeyed to different islands, guided by the Sacred Bird (Kaka).



These signs indicate that continuous sea-voyages ultimately landed these sacred men at New Zealand. The top part of first sign is the male life symbol, the long slanting line is the Tongariro sign; and the short slanting line is the *Rarotonga* sign.

The second sign is the male life symbol, indicating that the voyage was under the direction of Sacred Men. The wavy lines indicate a long continuous sea-voyage. (There need not necessarily be only two lines, but there must be more than one to indicate more than one voyage.)



The dots are islands; the horizontal line between indicates voyaging between different islands. The two heavy upright lines indicate that the voyagers were men. The horizontal line at end indicates that the voyages were continuous, and were exploring expeditions leading ultimately to the place indicated in the following sign.

The first short slanting line is Rarotonga, and the long slanting line indicates that there was a journey from Rarotonga to . . . Then next long slanting line represents Tongariro, indicating that voyagers reached New Zealand. The curved line indicates by its last part pointing *upwards* that the voyage ended in New Zealand.

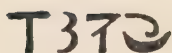


Line (2)

This horizontal line with dot over it indicates a voyage from an island. The next sign indicates man (or men). The last signs are three sacred male life symbols, indicating three generations during this particular voyage.
[End of Line (1)]



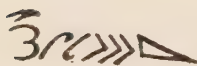
These signs indicate a strenuous sea voyage from Rarotonga to Tongariro by these Sacred Men.



Here the first sign is man. The second is a variation of male life symbol. The third sign is the beak of the bird (top) and man sign (vertical line). The fourth sign is the crescent indicating Easter Island, and the sign above the crescent is the male sign indicating that this island is a Sacred Place.



These signs indicate sea-voyages (exploring expeditions) by the scientists from island to island.



The beak sign is the beak of the bird imposed on male life-symbol. Then follow variations of two sacred male life symbols. Then three triangular marks (three generations). The last sign is the beak of the bird.

This group of signs means that these Sacred Bird-men reproduced in three generations, race-improvement being indicated by the sacred beak; in other words, their reproduction was in accordance with the guidance of the Sacred Bird (i.e. of the Divine Creator).



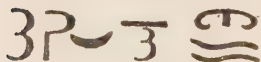
This group of signs indicates that the Sacred Bird-men who had travelled to Easter Island reproduced themselves on that island.

[End of Line (2)]

Line (3)



This group of signs indicates a sea-voyage to Tongariro by the fruit of the loins of three generations. The two horizontal lines at end indicate that the voyage was incomplete and to be continued.



This group of signs indicates that the three generations were reproduced on Easter Island (the first sign is male life symbol; the second the beak and man; the third Easter Island). The horizontal line with male life-symbol under it, indicates that these Sacred Men were engaged in exploring, discovery, and research work till the day of departure (indicated by wavy lines). The sacred male life symbol over the wavy lines indicates the re-beginning of the Great Migration to the West.



These three dots mean the islands composing The Navel of the Earth. The spiral and line indicate the

Beginning of this Stage of the Great Migration. The two wavy lines indicate that there were two previous stages. The two upright lines indicate men. The face is the sign of *Eperu* (or *Apera* or *Apera-hama*; i.e. Abraham), indicating that this migration was a part of the journey of the children of God in search of the Promised Land, but the triangle inside the face outline indicates that only some of these children went on this journey. The dot indicates that the travellers were God's selected children (in Maori the words are "the children of God's eye"), and that they were under his eye—i.e. under his direction and protection.

The beak of the bird at the end of this group of signs indicates that the Great Migration began in the Original Home of the Sacred Bird. The Pyramid sign underneath indicates that that original home was the Land of the Pyramid (i.e. Assyria).

[End of Line (3)]

Line (4)



This group of signs indicates the journey of the Children of God (or the Children of the Sun) from the mainland

to Easter Island. The vertical line is man, the horizontal line is journey. Easter Island is the crescent sign, and the short horizontal line is the connection. The spiral indicates a strenuous land journey.

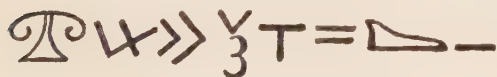
(Note.—This spiral starts with a circle, and ends with downward line, indicating a land journey.)

The third combination of male life symbols indicates that the travellers were sacred; and the slanting of the fourth sign indicates that some of these sacred men fell exhausted *en route*. The sign for man followed by the sign for sun indicates again that these travellers were children of the Ra (Sun-God).



This group of signs indicates three generations; two elders (the sign for elder is one slanting line with another across to top of it—derived from man-sign); the horizontal line indicates a journey and the male sign following shows it was a sacred journey; the beak with man-sign joined indicates that the journey was under the direction of the Sacred Bird (God); the horizontal line connects the journey with Easter Island (crescent sign), and part of male life-symbol above the crescent indicates the Sacred Island in the Easter Island island group. The two dots and horizontal line indicate sea voyages between islands; the three upright lines represent three generations of the Sons of God; the horizontal line connects these men with the sacred symbols at the end. There are three of these sacred male life symbols here to indicate the Divine Trinity, the one in the middle being the Divine Father (or Creator), the one on the left the God of Nature, and the one on the right the Great Spirit.

[End of Line (4)]



The first sign here is the male symbol with beaks of bird. The next sign represents the reproduction of

Then follow two generation-signs; the next sign is the sign of children (V) and the sacred male life symbol under this indicates that the children were sacred—i.e. Sons of God. The next sign

is man or men. The two horizontal parallel lines followed by the sacred beak indicate that these sacred children grew into Bird-men, i.e. scientists. The final horizontal line is connection.

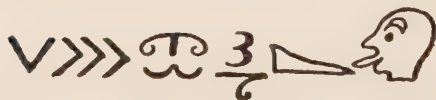


The three wavy lines indicate migration by sea and the circle under indicates a number of islands. The three S signs are each made up of two male organs, indicating the hereditary nobility (the particular number of these signs does not matter—so long as more than one is used). The beak imposed on upright (or slanting) line indicates bird-men. The last sign is the sacred male life symbol inverted and placed over sacred beaks, and this derivation of the sacred male life-symbols and bird-symbols indicates Woman as the Sacred House (or Mother).

[End of Line (5)]



Maori. A dot following these man-signs—the first sign larger than the second—indicates ancestry. The beak-sign, placed on top of vertical line (man-sign), indicates that these ancestors were scientists (bird-men). The two male life symbols indicate their reproduction and the double beak sign indicates that these noble ancestors were born in the Land of the Sacred Bird.



These generations were the fruit of the loins of . . . The male symbol, with horizontal line underneath, with part of male symbol joined on, indicates that this "fruit of the loins" was the conscious reproduction of selected parents, guided by . . . The beak of the bird indicates that the guide was the Sacred Bird (i.e. the Divine Creator or God Himself). The face is the face of the Divine ancestor, or Divine Father—or the Creator Himself. Tiki is his representative, that is



Tiki is the Divine Son, the Seed of Eperu (Apera or Abraham). In Maori religion Tiki is also called Te Mihaia (i.e. The Messiah). He is accounted the offspring of God, but a Divine Man. Tiki was supposed to have had a virgin-birth, his mother being fertilized by the Third Person in the Trinity—The Great Spirit. Easter Island (the Crescent sign) is the altar of God, and it is called the Holy Resting Place (or Sleeping Place—i.e. where the Sacred Dead are buried; hence the Holy Burial Ground or Holy Sepulchre). Tiki was born in Hawaiki (i.e. Eperu) and buried at Easter Island.

[End of Line (6)]

The condensed form for memorizing would be somewhat as follows :—

Te Karakia a Tohu te ure o Tiki.

The Annals (or Traditions) by Tohu the son of Tiki.

(Note : Literally the Maori words are "by Tohu the penis of Tiki." *Ure* means the male organ; *ura* means the offspring.)

*Te aranga mai i Hawaiki ki Tongariro
onga toa tupuna.*

The Issuing from Peru to New Zealand of our brave and noble ancestors.

(Note: *toa* is used by the Maori to describe members of the nobility, when used thus it implies courage, intellect and noble birth.)

Kei Tongariro koe, hau mai wa Rarotonga (Tahiti).

Now you are at Tongariro (New Zealand). On the wings of the wind you came from Rarotonga (Tahiti).

Hoe mai ite mau i na te taniwha Tohu i ara koe—wa Rapanui, mai Rapa-iti, whaia mai i Te-pito-o-te-whenua ;

During the sea-voyage the canoes were paddled with the greatest difficulty and hardship, aided by the God Tohu, and thus you reached Rapa-nui from Rapa-iti, and Rapa-iti from Easter Island (the Navel of the Earth).

te moenga o Eperu hou mai i Hawaiki (te uru ole iwi).

There rest the sons of Eperu who came from Hawaiki (Peru)—the ancestral home of our House.

(Note: *Moenga* in Maori does not mean merely resting or sleeping in this sense : it means "at rest" in the sense of being asleep in death.)

Ko Tiki te tangata ko Titikaka te moana, i rewa mai ai nga toa o tupuna.

Tiki is the God and the Man, and Titikaka is the country, whence sprang your brave and noble ancestors.

Putting this connectedly into very brief English, it reads as follows :—

The Annals by Tohu, the Son of Tiki, The Issuing from Peru to New Zealand of Our Brave and Noble Ancestors.

Now you are in New Zealand. On the wings of the wind you came from Tahiti. During the sea-voyage the canoes were paddled with the greatest difficulty and hardship, aided by the God of Might (Tohu), and thus you reached Rapa-nui from Rapa-iti, and Rapa-iti from Easter Island. There (at Easter Island) rest the sons of Eperu who came from Hawaiki—the ancestral home of our House (that is, of the House of Arawa). Tiki is the God and the Man, and Titikaka is the country, whence sprang your brave and noble ancestors.

This heading is really the "text" from which a "sermon" to the people would be preached somewhat as follows :—

"Tongariro is the land-mark of the New Zealand home of the Maori race. It is a most sacred mountain. It is named after Rarotonga, the last halting-place of the Maori in their Migration Westward. These Maori Voyagers were our

immediate forefathers : we live in them and they in us : we are their descendants : the fruit of their loins. We have come far across the sea. We have suffered many hardships and great tribulations : only by the most strenuous effort did we reach New Zealand (*Te-Ika-a-Mauī* is the Maori name for New Zealand, meaning the Stone Fish of the Sea).

“It is but fitting and natural that we should endure and survive. We migrated here to secure freedom of thought, peace of mind, happiness of life. These were all denied to us at Titikaka : therefore we resolved to migrate still further westwards to the land of the setting sun. None joined in this great adventure but the free and the brave : nobles and the children of nobles. Scientists and leaders were they all—far in advance of the general community in knowledge, physique, intellect and courage. Nevertheless, through their ignorance and bigotry, the People rejected the teaching of these Elders, who were the fruit of the loins of Tiki : they were the Children of God, but the Sons of Man born of Woman. Their origin and birth are commemorated by the sacred ornament, the *Tiki*. Therefore should this ornament always be respected and venerated ; it should call to mind not only the land we left behind : our beloved home at Titikaka : but also these great and wonderful forefathers who struggled first over the mountain passes day after day from Titikaka till the Western Coasts of Peru were finally reached. There we all assembled and from there we departed.

“After a long and most exhausting journey by sea—the hardest test any of the Maori race has undergone—we reached land—the land we called The Navel of the Earth. Worn and disabled, long we rested there. Our scientists studied this land and found it dry and barren, and proved that it was only a small island. Our voyage had not ended. We must go still further westward. Then came another long and trying sea-voyage till we reached Rapa-iti, where again we rested. Again it became clear that our migration was not yet complete. We prepared for another voyage, and soon reached Rapa-nui. Resting there for some time, we realized once more that we had failed to reach the Promised Land. Again we set forth, and this time reached Rarotonga—a large group of islands in the midst of the

ocean. Unfortunately there a quarrel arose, and one party of nobles sailed northwards: we came southwards—on the advice of our scientists and navigators who had searched the seas to the west. Thus ultimately did we reach Te-Ika-a-Maui.

“Always had we struggled towards the land of the setting sun, the Promised Land, the Land of Paradise, the Golden Land where the forest was evergreen—the land where there were no beasts of prey, no snakes, no poisonous and dangerous creatures, the land where happiness and health were within the reach of all of us.

“Consider then what you have all passed through. Consider the tribulations and dangers you have endured and overcome. Consider your duty to the past, to the present, to the future. You were born innocent: you must die innocent. But at present some of you are sinful: you are failing to improve yourselves: you are even failing to maintain your own original standards. Reform yourselves. Mend your ways. Remember—*By being unfit to live you will render yourselves unfit to die.*”

These are only three of the Sacred Legends of the New Zealand Maori—namely, those concerning the Great Migration Westwards. The Maori scientists and elders recognized that these Sacred Legends were ancient mythology. The persons in the Trinity were given different names at different times, as were the human representatives of The Messiah. The People regarded the Sacred Legends as embodying actual historical facts: the Elders regarded the Sacred Legends as embodying fundamental ethical principles.



FIG. 12.—Scottish Sculptured Bull, Burghead (Morayshire), with sacred male life symbols.
(See Glossary.)

VI

MAORI WOOD CARVINGS

THIS carved statue, illustrated opposite, is a written record some hundreds of years old. The work was done with stone tools, but a later Vandal hand has inscribed the name in European letters on the neck of the figure. The whole statue is really a history book in carving, whereas the memory tablets were merely indexes—catchwords to refresh the memory of the recitor of the legends. It is impossible to give here the whole of the history set forth in this statue, but the interpretation which follows shows the general meaning of the carving. The great age of the work, and the skill with which it was inscribed, make it quite legible to those members of the nobility who have learned Maori writing. This carving is called *The History of Turei*.

The topmost part of this carving contains the following characters :—



- (a) A great chief. (b) Lake Taupo. (c) Name of Turei.
(d) A conquering chief.

These characters mean that Turei was a Great King, and he conquered the People of Lake Taupo.

At the top, on both sides, are the sets of characters marked 2 (a and b). They are these :—

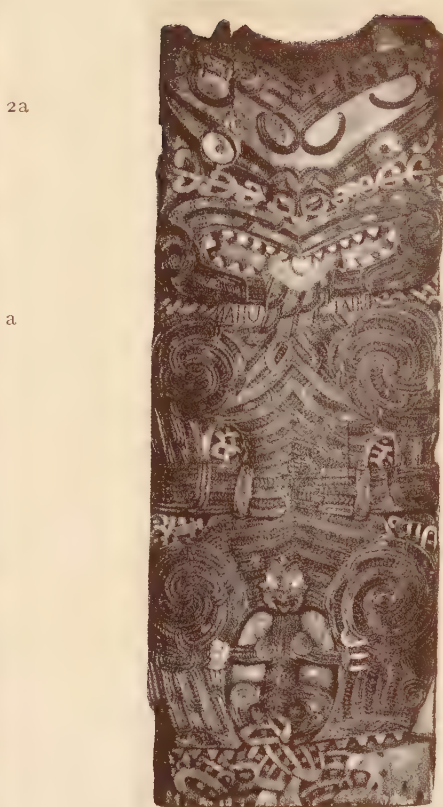


- (a) Numerous descendants. (b) Chiefs and Scientists. (c) Tohungas. (d) Moon.
(e) Faith in the Moon.

These characters mean generally that the offspring and descendants of Turei were very numerous ; that many of them were chiefs and scientists ; they were faithful in their



1



2a

a

2



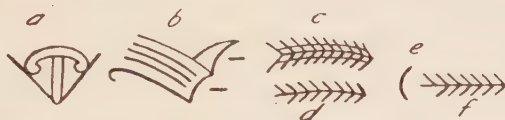
3

HISTORY OF TUREI.

1 Stone-Carved Wooden Statue, giving written History of Turei. Turtle crest at base is also shown on 2 Mata-Atua carved Statue Panel. 3 Detail from Costa Rica ornament giving same crest. (See Glossary)

[face p. 166

religious belief in the guidance of the Moon (as the principal heavenly body). Inside the V-shaped scroll-work (the forehead) there are these (and many other) characters :—



(a) Sign of Royal House. (b) Four family spaces. (c) Ten sons in the four families. (d) Turei was 15 years of age when selected. (e) Sign of office. (f) 13 years.

These characters mean generally that the Royal House consisted of Four Families ; that in these four families there were ten sons, and that at the age of 15 years Turei was selected as The Elder (for these ten sons) ; that he served a probation of 13 years before being given the office of King.

Below this come the “ brows ”, which are beaks of birds ; inside is the male sacred life-symbol ; and two beaks, thus :—



These characters mean generally that Turei was a Bird-Man himself and that all his descendants were the fruits of the loins of Bird-Men ; in other words Turei and all his House were intellectually noble and physically fit, of high character, qualified as leaders of the people, and recognized by them as such.

The cheek bones with the eyes, and the nose in the middle, contain the following and other characters :—



(a) 26 years. (b) 20 years. (c) 34 years. (d) 26 years.

These characters mean generally :

That Turei had been married for 26 years when his son at the age of 20 was chosen by the People to take Turei's place as King; and at the age of 27 this son assumed the Kingship. At the age of 34 Turei's son was married.

The characters on the nose are shown in the block below. They mean generally: That he reigned successfully as King for 36 years, and that he had three sons and two daughters, both very beautiful women and of the finest physique.



On the cheeks (a) and (b), below cheekbone, there are the following and other characters:—

(a) L ~ (C) E E C < \ /



(b) => (C) A \ C D E (spiral) >

(a) These figures mean: Te-ure-nui-ote-po had no son, and the Kingship therefore passed to the son of his younger brother (named in first three characters), who was a clever scientist. The double spiral designates him a notable cultivator (of land and people). He lived 52 years (male symbol, eleven outside marks re-doubled plus four inside marks doubled). As rulers of the land and the people the House of Turei's grandson lasted for five generations only.

(b) The House of Turei's grandson was very numerous, but the people nevertheless chose another House to be the Royal House. The House of Turei was not defeated but superseded. The new King was also a great cultivator (of the land and the people); and a much wiser scientist than his predecessor.

On the upper lip there are a number of enclosed spaces containing numerals and other signs. These mean generally : That the new King had six sons ; at the time he was chosen by the people he was 34 years of age, and his wife was ? (carving broken). His eldest son succeeded him at the age of 20 years, and the age of the son's wife was ? (carving broken). He reigned for 20 years. There was continuous fighting during his reign ; and the last signs indicate that the wars were indecisive. The fighting was purposeless and without any real gain or loss to the participants.

The new King's son had five children—three sons and two daughters, the eldest child being a daughter. This eldest child married, at the age of 28 years, a son of the previous Royal House. She had four sons (stated in tongue of carving). Her younger brother, at the age of 22 years, was chosen for preparation of Kingship. He married a woman of 24 years of age, another member of the previous Royal House.

The characters on the chin denote that this newly chosen King assumed office at the age of 28 years, and that after two years a son was born. The names of this King and of his father and his grandfather are given at the end of the carving (left leg of statue). This King had only two children—both sons. The younger son was preferred as King by the people. He had two wives—who were sisters. His age at marriage was 28 ; his elder wife was 28, and the younger wife 22. The elder wife had no children ; but the younger wife had children.

On the right and left sides of the mouth there are the following and other characters :—

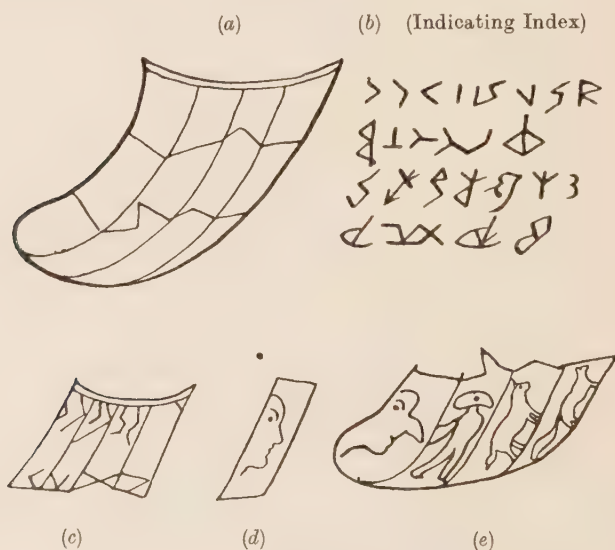


These characters mean generally :—

That the elder wife blamed her husband for her infertility, and endeavoured to become pregnant to three other men without success.

That these endeavours were kept secret from her husband till she came to her death-bed, when she confessed that in her desire to bear children, she had had relationship with three members of the nobility—all of them scientists. Her husband's pride was hurt, and after her death he fought with the scientists she had named, killing two of them and being himself slain by the third. (Full details of this story are given in the writing on the body of the statue.)

The mouth and tongue contain various signs. On the tongue the following signs appear :—



The characters on the mouth mean that the House of Turei was established by ten men, who were the ancestors of the numerous People referred to in the previous signs. Turei was one of this ten, and the human wealth of the nation had greatly increased.

(a) The tongue is a sign confirming the previous statement that the House of Turei lasted for five generations and then broke (intellectually or some other way which

is explained lower down on the carving), and that the change-over to a new House was of advantage to the People.

(b) This writing (in top and middle sections) is an indicating index, showing in which other parts of the carving detailed explanations are to be found of twenty-four subjects referred to in the higher parts of the carving. (c) In the top section there are also the characters set out here, which have to be read with the details of other parts of the carving. These characters refer to the four kings who succeeded Turei, and correspond with signs given elsewhere; thus they are at once a check and a guide.

The key-sign marked (d) is in first division of middle section of tongue. It is a face-sign. The key-signs in (e) are as follows :—

In the first division there is a face-sign with beak of bird for nose; in the second is the key-sign of the bird-man (scientist); in the third is the key-sign of the dog; in the fourth is the key-sign of the Maori rat (? Racoon). These signs are the keys by means of which the writing in lower parts of the carving is to be interpreted.

The translations given here are sufficient to establish the fact that Maori writing is a system which requires scientific and accurate study.

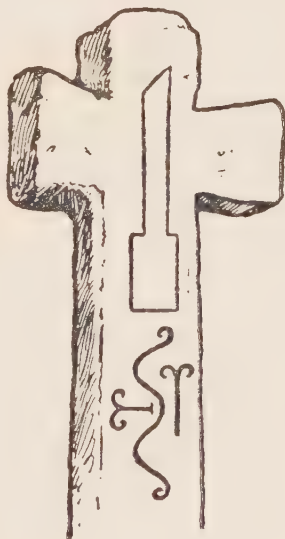


FIG. 13.—Carnac Cross, Brittany.
(See Glossary.)

VII

BRITISH GUIANA ROCK-CARVINGS

THE Maori sign-writing may be usefully compared with the sign-writing on rocks at Waraputa Falls, in British Guiana. The examples shown here are taken from Richard Schomburgk's *Travels in British Guiana*, 1840-44, and the suggested interpretation, which is based on the phallic meanings of the signs, has been supplied by Te Rake. For the sake of convenience each sign has been numbered.

Waraputa is two Maori words—*Wara*, the name of the Woman; *Putu*, her Reproductive Organs. Thus the Woman is the Great Mother or The Home of the Race or The River of Life.

(1) This is entirely phallic in representation; the circle at the top is the sign for country or home, and is derived from the vulva (or vaginal orifice). As already explained, Woman and Land are the Maori fundamentals—through Woman the race is cultivated; through Land, food is cultivated. The arms in this sign represent male organs; the body is half the vulva; the legs and feet represent offspring.

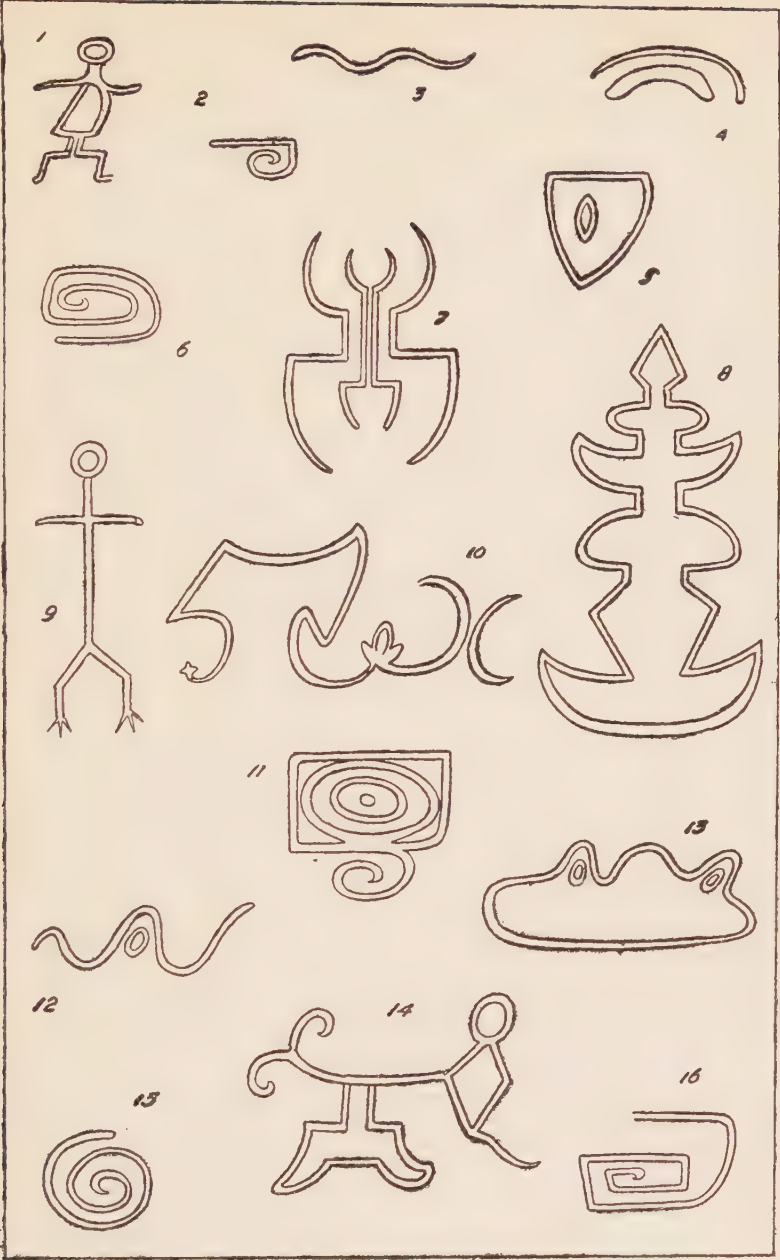
(2) The sign for Sacred Teachings or Sacred Works. The horizontal represents travels, cultivation, effort, etc.; the curved part is the sacred sign (part of male organ).

(3) The sign for travel, especially travels of adventure and discovery.

(4) These signs represent a land made prosperous by reproduction and cultivation, or by improvement and education. The upper sign represents two male organs; the left half of the lower represents a male organ, and the right half represents the female.

(5) This represents half the vulva, with the vaginal orifice indicated to signify fertility on the part of the woman.

(6) The spiral represents Sacred Cultivation or Sacred Works successfully accomplished.



The translation of this is given on pages 172-6.

PETROGLYPHS ON THE ROCKS AT WARAPUTA FALLS, BRITISH GUIANA (1).

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(7) This is composed of representations of the male organ, and signifies abundant fertility of land and of people.

(8) Representations of the vulva and of the beaks of the bird, the vertical lines being part of the male organ. The whole sign signifies the impregnation of Sacred Women by Sacred Men (Bird-men or Scientists), and the resulting fertility of the women, as well as the increasing fertility of the land.

(9) The top circle stands for country ; the cross is Man ; the legs and feet are offspring ; thus the sign represents an Elder or Sacred Man coming from a Sacred Country and his Sacred Descendants.

(10) This sign implies that wherever these people went the land prospered. The left hand top portion signifies great strength. The oval sign for "land" combined with male signs and beaks indicates that on land none could withstand these people (the descendants of Wara). The crescent on extreme right is a form (two beaks) showing that people had divine support.

(11) This indicates that these people were supreme on water.

(12) Many journeys of discovery, and the conquest of land by the people of Waraputa.

(13) A date sign, showing that the people of Waraputa (the Sacred People) became supreme at a certain period (indicated). Possibly within this face-sign there are marks (not shown by Schomburgk) indicating the particular date referred to.

(14) This implies that the expeditions and conquests were under the direction of Sacred Men—the descendants of Wara.

(15) This form of the spiral indicates a sacred journey by sea.

(16) This signifies that the cultivation of the new land prospered exceedingly under the direction and teaching of Sacred Men—the descendants of Wara.

Thus the whole of this Sacred Legend of Waraputa is as follows :—

Wara was a Sacred Woman, the Mother of the Race of Waraputa ; her body was the original home of the Waraputa ; she was the River of their Life. Her descendants improved

and prospered greatly by the Sacred Teachings and by the cultivation of the land. They were great travellers, adventurers, navigators, and discoverers. They made the lands they went to prosperous by their own reproduction and improvement, and by the cultivation of the soil. The Waraputas increased and multiplied, and were exceedingly successful in all their Sacred Works ; both land and people were abundantly fertile. The Fathers and Mothers united their bodies in sacred marriage for the reproduction of sacred children. Always they were under the leadership of the Sacred Men of the land, i.e. the Elders ; thus were they and their descendants kept sacred, and enabled constantly to improve and make their land prosperous. The descendants of Wara became a people of great strength and power in their sacred land and none could stand against them. Always they had divine support. Not only on the land, but also on the water—on rivers and lakes and seas—they were supreme. They made many journeys of discovery and conquest under the direction of the Sacred Men, and ultimately they and their descendants became supreme throughout the whole land. These descendants of Wara made a great sacred journey by sea to a new land, and in this new land cultivation prospered exceedingly under the direction and teaching of the Elders, who were all Sacred Descendants of the Great Wara.

In one or two places the second Rock Carving is not so plain, and the following interpretation may not be quite accurate in every detail, though the general meaning is probably correct.

(1) A representation of the male organ, implying great bodily and muscular strength.

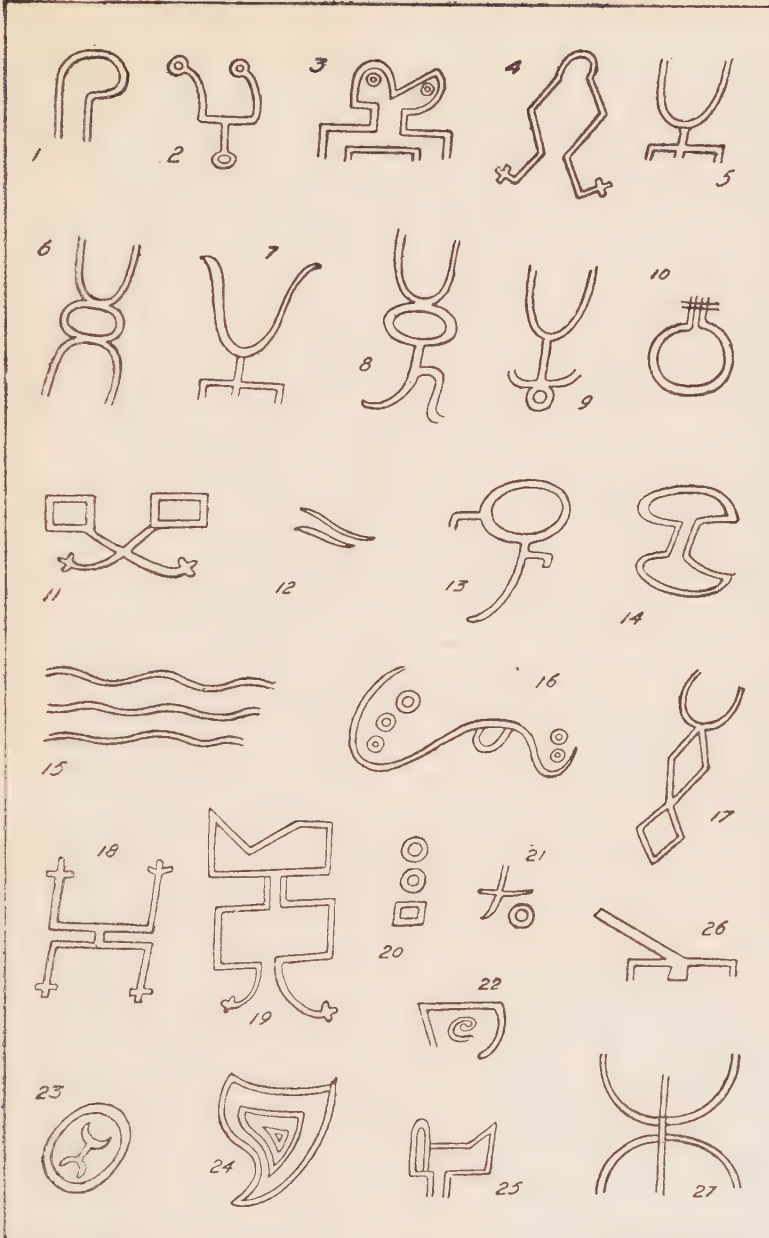
(2) This sign implies intellectual strength gradually becoming weak.

(3) An All-seeing One (a human person or a divine person).

(4) The intellectual aristocracy (Sacred Men or Elders) gradually losing control (of the cultivation of the people and the land).

(5) This sign implies that the cultivation of the land was again coming under the control of the Elders.

(6) This is composed of two male organs at top and at bottom, with vulva in the middle. It implies that more land



The translation of this is given on pages 172-6.

PETROGLYPHS ON THE ROCKS AT WARAPUTA FALLS, BRITISH GUIANA (2).
(See Glossary.)

[face p. 176.

N

was conquered, but there were relatively fewer sacred men to direct its cultivation.

(7) The two beaks indicate the Sacred Men, and half-vulva beneath them the Sacred Land; the male symbol (squared) underneath indicates that these Sacred Men were the fruit of the loins of the ancestors of the Sacred People.

(8) The top portion of this sign is half-vulva; the middle portion a whole vulva; the left part of lower portion is a beak; top half of right "prong" is a male organ and bottom half a beak. The whole sign implies tribal war, i.e. war between the offspring of two women. The beak shows that they were sacred people. The male organ implies that the general community broke away together with some of the intellectuals (Bird-men or Scientists, i.e. Elders, represented by the small beak).

(9) This sign is composed of half-vulva, male symbol, and vulva (circle). It implies that a new leader sprang from the body of one of the women, through her impregnation by one of the Sacred Men.

(10) This sign means an outburst of tribal war in the sacred home (Holy Land), and the people of the Holy Land divided against themselves.

(11) This shows a fight (or clash) between two tribes, who were both Children of the Holy Land.

(12) This sign is composed of four beaks. The position of the beaks implies defeat (going downwards). Thus the meaning is that the more sacred men (that is the more intellectual or scientific men) were defeated.

(13) Probably represents some well-known man—it is his crest or sign. The circle means land, and the other parts of the sign indicate that he assumed the administration of certain lands.

(14) The top part of this sign is the vulva joined to beak; vertical portions are representative of male organ; the lower portion is vulva joined to beak. This sign would indicate a sacred day dedicated to the commemoration of some important event.

(15) Wavy lines indicate a tedious voyage by water.

(16) The wavy line indicates travels; small circles represent homes, with half-vulva to indicate land. Thus the

meaning is that a certain man (possibly indicated later) made numerous voyages and established many homes; the first homes were very rich, but the latter very poor.

(17) The top portion is half-vulva; the two lower portions are vulva sign encircled by male organs. This sign implies two leaders in opposition but both descended from Wara.

(18) This sign refers both tribes to the Gods of Strength, encouraging them to trust in God.

(19) Probably the sign for some wonderful leader, probably a great land administrator, who was regarded as the mouth-piece of God Himself.

(20) A date-sign, indicating the date on which the two tribes did a certain definite thing.

(21) This probably implies that at the date previously represented, a very sacred man was born of woman in this Sacred Land.

(22) The left-hand sign is male organ (including horizontal line), and the right-hand sign is beak; the inner sign indicates cultivation. Thus the whole implies sacred teachings by sacred men in regard to the cultivation of the land.

(23) Probably means that the people multiplied and prospered in the land of Wara.

(24) This is composed of a number of joined beaks, surrounding the vulva of Wara (in centre). The whole sign implies that the children of Wara became several nations (three or more), all under the direction of sacred men.

(25) This may have some connection with No. 19. It represents the vulva of Wara in association with the beak of the bird, implying reproduction from the sacred men, but it may also be the sign of a certain sacred place.

(26) The top portion is supposed to be the erect male organ; lower portion—male life-symbol. This sign is probably connected with several of the foregoing signs, indicating numerical strength on the part of the ancestor and his descendants.

(27) This sign is made up of two vulva-signs with male organ sign in the middle of each. The sign implies the re-union of the two warring tribes and their intermarriage. Precisely the same sign is used by the Maori.

Thus the whole story told in Rock Carving No. 2 seems to be as follows :—

These sacred people were of great bodily strength, but their intellectual strength gradually became weaker. They were under the guidance of a Far-seeing or All-seeing One (human or divine). Nevertheless, the intellectual leaders gradually lost control of the cultivation of the people and of the cultivation of the land. This control they presently regained; more land was conquered, but relatively there were fewer sacred men to direct its cultivation—sacred men who were the fruit of the loins of the original ancestors of these tribes. Then came a split in the tribal ranks between the descendants of two women. In one of the tribes there were more sacred men than in the other tribe, which contained approximately half ordinary members of the community and half sacred men. Then there sprang from the body of a woman a great leader, the son of one of the most sacred men. Notwithstanding this, there came an outburst of tribal war in the sacred home of these people, and the land and the people became divided against themselves. War broke out between the two tribes who were all descendants of the children of the Holy Land. The tribe which contained more of the sacred men (the intellectuals) was defeated. A new leader arose after this war, and he came to be a great land administrator (probably his name is indicated in crest). A sacred day was dedicated to the commemoration of some important event. Then came a tedious voyage by water. A certain leader made many sacred voyages and established many sacred homes, the first of the homes thus established being very rich, but those established later being very poor. Two leaders arose, both of them descendants of Wara, and they came into conflict. The tribes under the leadership of both men were referred to the Gods of Strength—both tribes were encouraged to put their trust in God. A wonderful leader arose who was the mouthpiece of God, and he became a great land administrator. A date is indicated on which the two tribes did some definite thing. At this date a sacred man was born of woman in this sacred land. His sacred teachings in regard to the cultivation of the land gradually prevailed, and thus the people multiplied and prospered in the land of

Wara. Many sacred men (Elders) were born, and several nations were developed. All of these nations were the results of the marriage of the sacred men with the female descendants of Wara. The ancestors of these people were holy and powerful, and their descendants were numerous and strong. Ultimately there was a re-union between the two warring tribes at the place and time indicated, and the two tribes intermarried.



FIG. 14.—SPIRALS AND CONCENTRIC RINGS.

- 1, Scotch Spiral-stone. 2, Irish Rock Carving (Tara). 3, New Zealand Maori Rock Carving. 4, Australian Concentric Ring Decoration. 5, Norway pictograph of Canos and Concentric Rings. (*See Glossary.*)

VIII

SOME COMPARISONS

The evidence in this section was elicited by cross-examination, but the narrative form has been preserved for the sake of convenience.

MAORI AND MORIORI

AS already explained, when the Maori reached New Zealand, he found the Moriori (the mauri-uri or descendants of the Pre-human Ancestor)¹ already in occupation. Preceding chapters will have indicated why the Maori considered it necessary to extinguish his New Zealand predecessors, but the following details will make the position clearer. At first the two races met on perfectly friendly terms, and for some time lived side by side, even with a certain amount of intermarriage. The results of this intermarriage were physical deterioration and race adulteration, and as the Maori came to know more of the social system of the Moriori he realized that it would be impossible to arrest this deterioration without extinguishing or removing the Moriori. The principal reasons why the Maori condemned the Moriori and his social system may be systematically summarized thus :—

(1) Disease was very prevalent and was not under efficient control. There was no isolation of diseased persons, no health examination, and no disinfection or destruction of infected articles. The Moriori appeared to believe that sickness and disease disappeared of their own accord. There were no preventive measures employed at all.

(2) Physical education was entirely neglected. There was no physical training whatever for old or young ; and the Maori dances actually frightened the Moriori, who had nothing like them.

¹ The word "*Moriori*" should be spelt "*Ma-uri-uri*", *Ma*, mankind ; *uri*, sons of ; the second "*uri*" taking these sons further back in evolution than "*Ma*".

(3) There were no sanitary laws ; food was scattered about instead of being properly stored ; the cooking was not done in special places ; the people ate and cooked and stored their food in their sleeping quarters. Personal and domestic cleanliness was unknown.

(4) There were no regulations regarding the marriage age ; young girls of 13 to 15 were allowed to become mothers, causing needless suffering to women, and physical unfitness among men, women and children.

(5) The women were in subjection, and the men selected their wives and married them forcibly, regardless of the wishes of the women. Hence race-improvement was impossible, and marital unhappiness prevailed everywhere.

(6) The Moriori had been in New Zealand for over a thousand years before the Maori arrived, but had scarcely increased in numbers.

(7) There was no moral training. Pride, honour, courage, affection, and the social virtues were not instilled by any teaching at all. There were no schools and no system of education. The children grew up in gross ignorance and intellectual slavery. Nor was there any social training, those who were powerful argued that might was right, and those who were powerless learned that obedience was safest.

(8) Religion in any true sense of the word (Idealism) was absent. Nothing prevailed but savage superstition and servile terror of the strongest man, who was really the God of the village. The doctrine of non-resistance was interpreted to mean that disease and sin should not be stamped out but allowed to take their unhindered course. The Moriori had no aim in life ; he was born, lived and died in a state of mean submission. Self-improvement and the strenuous life were incomprehensible to him.

(9) The Moriori had no ceremonial gatherings, no natural sacraments, no cultivation of joy, no development of pity, no encouragement of skill and strength, no promotion of public welfare ; it was a case of every man for himself and the devil take the hindmost, and every foreigner was a potential enemy, a person to run away from. They regarded the earthly life as of no account, and had a vague hope of a better life after death—to be secured not by personal

exertion but by favour of the Tribal God who was an arbitrary and tyrannical deity.

(10) The Moriori was a non-fighter, firstly because he did not believe anything was worth fighting for, secondly because he was a slave and had nothing to defend, and thirdly because he was devoid of manly courage and physically afraid of bloodshed.

(11) Individual ownership of land and the necessities of life prevailed among the Moriori people, with the result that a few men were rich and cunning, and the majority were poor and ignorant.

(12) All the heavy work was forced on the women and children—including fishing, cultivation, etc., with the result that the women and children were degraded and suffering.

(13) Many of the Moriori lived in dark and dirty caves; they had no big houses at all, thinking it too much trouble to erect anything more than a few ill-built bamboo and rush hovels. Caves and hovels alike were crammed with men, women, and children. The Moriori claimed to have brought the bamboo to New Zealand, but the Maori thought it suitable mainly for water-piping, not for building purposes.

(14) The Moriori had no idea of social justice. He believed that all taking of life was wrong; hence no matter how unjust and sinful a man might be, his life would be spared. Thus the masses of the people, and above all the women and children were oppressed in perfect safety by greedy bullies.

Taking all this into account, the Maori considered it a religious duty to substitute their own culture for this deplorable state of affairs. Most of the Moriori people did not resist, but departed, being given the option of going to the South Island of New Zealand or to the Chatham Islands. They chose the latter as being further from the Maori, whom they greatly feared. Those who remained were exterminated as a menace to health and race improvement.

The Maori deliberately left those who had gone to Chatham Islands in undisturbed possession for over a thousand years, but in 1835 an independent Maori War-party commandeered a European brig called the *Rodney*, went across there, and exterminated all the Moriori. The area of the Chatham

Islands was small (375 square miles) and they were sparsely populated even after a thousand years, and this fact, to the Maori mind, justified the extermination of the Moriori, as sinful people, who had neglected health and race culture.

AINU, BLOND INDIAN AND MAORI

The word *Ai* in Maori means human sexual intercourse¹; *Nu*, the results of this; hence *Ainu* is used for Offspring, Children, Humanity. *Ma* in Maori means Man; *Uri* means offspring, and thus *Ma-uri*, wrongly spelled *Ma-ori* or *Maori*, means the Children of Men or Mankind. The inhabitants of Northern Africa are called *Mauri* or *Maure*, and according to the *Encyclopedia Britannica*,² "the origin and ethnical affinities of the race are uncertain; but it is probable that all the inhabitants of this northern tract of Africa were kindred races belonging to the great Berber family, possibly with an inter-mingled fair-skinned race from Europe. . . . On the whole, Mauretania was in a flourishing condition down to the irruption of the Vandals in A.D. 429."

In the July, 1925, number of *The World To-day* there is a description by Dr. R. H. Harris of some small wooden carvings discovered among the white (or blond) Indians at San Blas and Darien (there have been a number of blonds among the Maori; the blond Jews cannot be accounted for by recent marriages—they are said to be descendants of the Amorites with whom the Ancient Hebrews inter-married). For these small wooden carvings Dr. Harris tells us, the Tuli Indians (Maori: *Turi*) have great regard; and their name for them is "Sooar Meme". The Maori name for carvings is *Meme*, and for small wooden carved figures, *Toa Meme*; *Hoa Meme* being employed to describe wooden female statues.

Now these blond Indians may well be compared with the "blond Mauri" of Berberry (Morocco) and the "blond

¹ *Ai* also means yes (cf. Scotch aye) in the sense of a complete affirmative; i.e. the Yes of a woman to a proposal of marriage, or the consent intended in "the age of consent". Cf. also Ancient Persian *ae* (mother) and Hindu *ayah* (nurse).

² *Sub voce* Mauretania.

Maori" of New Zealand who are fair-skinned and red-haired. It is also worth noting that Greek writers refer frequently to "Red" Thracians. These true Thracians were of the dark-complexioned long-skulled race which was in the Balkan Peninsula during the Stone Age. They were closely connected with the Pelasgians, the aborigines of Greece, with the Liturgians, the aborigines of Italy, and with the Iberians (see *Encyclopedia Britannica*, 11th edition, Vol. XXVI). The same work, *sub voce* Morocco, says: "It is a remarkable fact that several of the so-called Berber tribes are believed to have been of Jewish origin." That is, they were of the Mauri race. It should be noted also that, like the Mauri, and the New Zealand Maori, the "Red" Thracians tattooed themselves—thus being easily distinguished from the Celtic tribes.

Coming now to the alternative name for *Ma-uri*, namely, *Ai-nu*, the *Encyclopedia Britannica* says:—

"*AINU* ("Man"), a race inhabiting the northernmost islands of Japan. Little definite is known about their early history, but it is improbable that they are, as had been urged, aborigines of Japan. The most accurate researches go to prove that they were Immigrants, but reached Yezo from the Kuriles, and subsequently crossing Tsugaru strait, colonized a great part of the mainland of Japan exterminating a race of pit-dwellers, to whom they gave the name of *KORO-POK-GURU* (men with sunken places).¹

"These *KORO-POK-GURU* were of such small stature as to be considered dwarfs. They wore skins of animals for clothing, and that they understood the potter's art and used flint arrow-heads is clearly proved by excavations at the sites of their pits. The *AINU*, on the contrary, never had any knowledge of pottery. . . The *AINU* are somewhat taller than the Japanese, stoutly built, well proportioned, with dark brown eyes, high cheek bones, short broad noses, and faces lacking length. The hairiness of the *Ainu* has been much exaggerated. They are not more hairy than many Europeans. Never shaving after a certain age, the men have

¹ In Maori *Koro-poho-nguru* would mean small men living in the belly of the earth. *Koro* are dwarfs, people undeveloped in mind and body, people of an older type, or those who have reverted to such unimproved primæval ancestors. *Poho* means Belly; *nguru*, the Earth.

full beards and moustaches, but the stories of Ainu covered with hair like a bear are quite unjustified by facts.”¹

“Men and women alike cut their hair level with the shoulders at the sides of the head, but trim it semi-circularly behind. The women tattoo their mouths, arms, and sometimes their foreheads, using for colouring the smut deposited on a pot hanging over a fire of birch-bark. . . According to Professor A. H. Keane, the Ainu ‘are quite distinct from the Mongolia peoples, and present several remarkable characters, which seem to point to a remote connection with the Caucasian races. Such are a very full beard, shaggy or wavy black or dark brown hair, sometimes covering the back and chest ; somewhat fair or even white complexion, large nose, straight eyes, and regular features, often quite handsome and of European type. They seem to be a last remnant of the neolithic peoples, who ranged in pre-historic times across the Northern Hemisphere from the British Isles to Manchuria and Japan. They are bear-worshippers, and have other customs in common with the Manchurian aborigines, but the language is entirely different, and they have traditions of a time when they were the dominant people in the surrounding lands.’ ”

The following words are worth comparing :

Maori.	Ainu. ²	
<i>Kara</i>	<i>Kara</i>	to take, to seize.
<i>Kiri</i>	<i>Kiri</i>	to know.
<i>Koro</i>	<i>Koro</i>	to possess (also elder).
<i>Ku</i>	<i>Ku</i>	a bow (for arrow).
<i>Mata</i>	<i>Mata</i>	winter, cold.
<i>Na</i>	<i>Na</i>	sign of comparative.
<i>Ne</i>	<i>Ne</i>	together, where, also which, etc.
<i>Pirika</i>	<i>Pirika</i>	pretty, good, handsome, etc.
<i>Poro</i>	<i>Poro</i>	large, bulky.
<i>Puri</i>	<i>Puri</i>	natural, usual.
<i>Rahuru</i>	<i>Rahuru</i>	fog or foggy.
<i>Riri</i>	<i>Riri</i>	a wave.
<i>Rui</i>	<i>Rui</i> (or <i>nui</i>)	large, great, big.
<i>Ta</i>	<i>Ta</i>	towards, to take, to cut, to strike.
<i>To</i>	<i>To</i> (or <i>roto</i>)	a lake, a swamp.
<i>Toi</i>	<i>Toi</i>	the earth.
<i>Tomari</i>	<i>Tomari</i> (or <i>tomaru</i>)	a sheltered place, or a place of shelter.
<i>Tape</i>	<i>Tape</i>	a kind of tree.
<i>Tukara</i>	<i>Tukara</i>	sea otter or sea lion.
<i>Uhu-nopori</i>	<i>Uhu-nopori</i> (? <i>nopori</i>) also sometimes spelt <i>nupuri</i> or <i>nuburi</i> or <i>nobori</i> (mountain.)	a volcano.

¹ Nevertheless these statements about the “hairy Ainus” are perpetually repeated by Europeans.

² From Appendix of *Alone with the Hairy Ainu* by A. H. Savage Landor.

MAYA AND MAIA

The civilization of Mauritania should be compared with that of Mayaguana, the home of the Maya of Yucatan. In Maori *Maia* means the brave sons of men, heroes, warriors; and *Wana*, their homeland or country. Thus *Maia-wana* would mean the home of heroes; that also is the meaning of Mayaguana, which would therefore seem to be derived from the same source. In Maori Yucatan would be spelled U-ka-tane; *U* is a landing place where natural food is available, *ka* means a resting place, *tane*, heroes, warriors, or strong men. Thus in the old names of places, people, and gods can race-origins and connections sometimes be traced. It can scarcely be by chance that in Majorca which was a part of Mauritania, there is a town called Inca and that in the Peruvian home of the Maori the civilization which followed on theirs was called that of the Inca. In Maori the word *Ika*, which now stands for fish, formerly meant Lords of the Sea; that is, great navigators would be called *Ika*, pronounced *Inka*. This word is in use to-day in the Sacred Meetings of the Maori. Similarly heroes would be addressed in Maori as *Maia* (or *Maya*): when the Maori Contingent left New Zealand for Gallipoli in the Great War they were addressed by their leaders as *Maia*, not Maori. In Maori also the words *Maia-Ra*¹ mean The Brave Sons of the Sun-God, or The Children of the Sun. They mean precisely the same from Assyria to America, and from America to New Zealand.

Naturally, owing to Spanish influence, the alphabetical representation of the sounds differs from the English representation of the same sounds. But Guiana is another rendering of Waina, and Guano of Wano—a word used to-day by the Maori for matured bird-manure.

When one compares the Maya script and carvings with those of the Ancient Maori, the identity becomes still more striking.

¹ In Maori mythology *Maia-Ra* was the Goddess who watched over travellers and voyagers. She was especially the Goddess of Navigators, or the Sea-Goddess; hence great navigators were called Sons of the Sea, Sea-Heroes—that is *Maia* (or *Maya*), cf. *Maia*, the mother of Mercury in Roman mythology; also month of May; and May Day festivals throughout Europe.

ESKIMO AND MAORI

There has been much misunderstanding regarding Totems, which are really crests. Just as the Lion is the totem of Britain, and the Eagle that of Germany, so the Turtle is the totem of the Arawa Nation. Thus wherever a people is found claiming to have the Turtle as its national crest, this points to close relationship, if not to identity, with the Arawa (cf. Iroquois of North America). It is alleged that the Samoans and the Eskimos "worship the whale-spirit". This really means that the totem of some of the Samoan people is the same as that of the Eskimo, the Whale: hence the Eskimo and the Samoan people of the Whale belong to the same nation.

Turning to the custom of salutation, it should be noted that "rubbing noses" is practised by some Polynesians, Malays, Burmese, Indo-Chinese, Mongols, etc., extending eastward to the Eskimo and westward to the Laplander.

Other Eskimo customs which are similar to or identical with those of the Maori are as follows:—

Economics: (1) Community ownership of land and sea and of the necessities of life.

(2) Reception of visitors and free maintenance. The Eskimo merely says "*Chimo*" (Welcome!) to any visitor; the Maori says "*Hemo*" or "*Timo*" (Welcome!).

Marriage: (1) Betrothals as trial marriages.

(2) Sexual selection by Woman.

(3) Divorce by mutual consent, at the request of the Woman, and with the approval of the Elders.

(4) Physical Improvement during earthly life; preparedness thus for Paradise.

(5) Childbirth customs.

(6) Communal guardianship of children, i.e. the children are regarded as belonging to the community.

(7) Temporary marriages (by choice and consent of the woman) as a hospitality for visitors.

Health: (1) Sickness due to failure to obey natural laws of health.

(2) Death by suggestion ("Makutu"—Maori witchcraft).

(3) Duty of personal health.

(4) Doctrine of survival of the fittest.

Sins : (1) Sins of children blamable on parents.

(2) Sins of adults blamable on themselves.

(3) Unforgivable sins are sins which affect the community as well as the individual, i.e. social or race sins.

Ceremonies : (1) Death ceremonies.

(2) Welcome Dances to hunters, etc., by the women.

(3) Singing and Dancing ceremonies lasting for several weeks.

Legends : (1) Belief in God as represented in Trinity by the three fingers.

(2) Belief in Sea-God, represented by the Mermaid.

(3) Belief in exclusion from Paradise through physical unfitness.

(4) Belief in social duty of providing the Peaceful Death for permanently disabled and infirm folk at their own request.

(5) Belief in migration to the West—during the earthly life and after death.

MAORI AND AMERICAN INDIAN

Throughout this Report various comparisons between the New Zealand Maori and the American Indians have been suggested. The following is a brief indication of the lines along which comparative research might be made :

(1) Language : Certain New Zealand Maori dancers who have visited America allege that they are able to understand the spoken language of some of the American Indians, and the sign language of practically all with whom they came in contact. The picture-language is also comprehensible to the New Zealand Maori who believes that the American script would also be legible to anyone with an adequate knowledge of Maori script. The signs for the numerals should also be compared, and the methods of counting.

(2) Certain customs, such as face-painting (formerly practised by the Maori) and tattooing are similar. A comparative study of the Iroquois, Mexican, Peruvian, and other Indians, with the New Zealand Maori would establish this. Scalping was practised by the American Indians,

but condemned by the New Zealand Maori, excepting—in ancient times—for rare and sacred occasions. The only scalp removed would be that of a Maori of very high rank, and the hair would be used in the mantle worn by the conqueror. Dances should also be compared. Thanks-giving ceremonial, free-gift ceremonial, and the various sacred ceremonials of the New Zealand Maori and of the American Indian can also be usefully compared.

(3) Colour and Physique : The New Zealand Maori and the American Indian are neither black nor white : they are brown or dark-white ; and by their physical appearance alone the Maori claims that their brotherhood can be established.

(4) If the Sacred Legends of the Maori and of the American Indian are accurately reported and scientifically studied, it is claimed not only that they would be found to be identical, but that they would also conform with the narrative of the Old Testament.

(5) Marriage and Betrothal Customs : Here again identity could be established. The comparative study on really scientific lines of the sex ethics and medical practice adopted by the Maori and by the American Indian would prove this. Family life should also be compared and the upbringing of children.

(6) Community Ownership : The community ownership of land and of the necessities of life is common to the Maori and to the American Indian ; and their feeling in regard to the necessity and desirability of this is identical.

(7) Religion : The dominating part played by Religion in the lives of both Maori and American Indian should also be compared, and the nature of their religious beliefs, as well as the Sacred Functions of the Elders.

(8) Agriculture : When the Europeans came to America (North and South) some four hundred years ago, the cultivations of the Mexicans, Peruvians, and other Indians excited the utmost wonder. These agricultural achievements were far in advance of those of Europe, and even up to the present time Europe has scarcely benefited at all by them. The comparative study of the fruits and vegetables grown, and of the methods of their cultivation, would prove of

scientific interest and economic importance at the present time; particularly the cultivation of the various kinds of sweet potato should be studied in New Zealand, India, Nigeria, America, etc.

SACRED LAW AND SECULAR SONGS

The Secular Songs must always be distinguished from the Sacred Legends. Nothing but Religion, Science, and History was incorporated in the Sacred Legends; in the Songs there were many matters of minor purport, allegories and tales, which had their value as teaching and as explanation of the Sacred Legends. The knowledge of the Songs was entrusted to the lower orders of the nobles, who were allowed to teach them in full to special members of the community. Many of these songs have been translated into English and mis-called Sacred Legends, thereby conveying a wrong impression of the nature and extent of Maori knowledge. The Secular Songs or Recitations are really poems, essays, novels, dramas, etc., etc., which should be compared with European secular writing rather than with European religious teaching, but it must always be remembered that to the ancient Maori nobility Religion was Science, and Science was Religion, i.e. Truth.

BASIC PRINCIPLES OF ETHICS

This part of the evidence may best be concluded by giving a short summary of the fundamental ethical principles on which, according to the Sacred Legends, Ancient Maori life was based:—

1. *Race-Improvement*

Man was descended from two ancestors—a hairy or beast-like ancestor, and a non-hairy or man-like ancestor. It was the duty of all men and women to develop the mental, moral, and physical characteristics of their non-hairy ancestor, and to repress and eradicate those of their hairy ancestor. The

free sexual selection of Woman was the most successful method of developing the higher characteristics ; war was the least successful method. War was so damaging to the race that active fighting should be limited to second-class human material ; where possible personal combat by leading warriors should be substituted for mass fighting ; and long-distance weapons should be absolutely prohibited. Social intercourse should be stimulated as a means of preventing needless wars. Wars were justifiable only to stamp out sin. Human race-improvement came through the survival of the progeny of the most successful lovers and not by the survival of the fittest fighters. The human characteristics were evolved through Love ; the beast characteristics were evolved through War. Therefore, love-making should be encouraged ; war-making should be discouraged.

The principle of race-improvement applied to plants, birds, and animals in the same way as to Mankind.

2. *Education*

It was the duty of every Maori to educate himself mentally, morally, and physically throughout the whole of his life. Self-improvement after birth was just as necessary and desirable as sexual selection before birth. Everything that a man, woman, or child did, should be done as well as it was possible to do it. The product of human effort indicated the worth of the performer. Physical exercise was the proper basis of all education.

3. *Health*

It was also the personal duty of every Maori to maintain the body in perfect health by means of exercise and diet. The care of the bowels was the secret of good health. Those who were unable or unwilling to be healthy should not be allowed to live ; that is, the permanently unfit should be eliminated. Hence malformed infants and permanently disabled warriors were given The Peaceful Death.

4. *Community Wealth*

There was no real wealth but Life, and life was a community trust. The necessities of life belonged to the community, and it was the duty of the community to ensure their equitable distribution in accordance with the needs of every living being. The earth, the air, the sun, and the water were made by the Unknown Creator for the equal benefit of all Mankind. Not to allow all to share equally was to handicap some, and thus prevent merit prevailing. Hence race-improvement was retarded.

5. *Cultivation*

Next to race-improvement, the cultivation of the land was the most important work of the community. For the production of the necessities of life, the land was best cultivated by community-labour expended on terrace-gardens, pit-gardens, and community fields; for the production of luxuries individual labour was best—expended on personal allotments. All the fruits of the community-cultivation belonged to the community; part of the fruits of allotment-cultivation belonged to the individual. Thus community needs and personal ambition were provided for.

6. *Brotherhood of Man*

The different races of mankind were all equal in merit, though of different characters. Domination by one race was dishonourable to all, and damaging most to the race claiming it. Such domination retarded race-improvement. Dominance by brute-force, pugnacity, and destructiveness were characteristic of the hairy ancestor; liberty, equality, and fraternity were characteristic of the non-hairy ancestor.

7. *Religion*

Most of the people were at present unable to order their lives wisely and rightly without fear of punishment and hope of reward. Thus a religion of rewards and punishments was necessary. It could best be furnished to the people by means of the Sacred Legends taught authoritatively by suitable members of the nobility.

8. *Science*

The duty of the scientists was to preserve and extend knowledge. Belief in Absolute Truth was their special privilege, to be shared only with those who had improved themselves sufficiently to accept it gladly. It was the duty of scientists periodically to adjust the ethical codes of the community in accordance with the greatest possible amount of Truth the community was able and willing to accept at the time.

9. *Joy*

Joy was the object of life. Therefore, everything which increased joy was innocent; everything which decreased joy was sinful. Pain was the indicator of sinfulness; joy the indicator of innocence.

10. *Original Innocence*

The Unborn and the Dead were innocent. Therefore, every member of the community was born innocent and died innocent. So long as a Maori was alive, he had the ability to improve himself. When he was Unborn or Dead, he had no such ability. Hence it behoved every Maori to make the best use of the opportunities available to him only whilst he was alive. Before birth, it was too early for him to improve himself; after death, it was too late.

In a word the Maori holds that his own civilization was based on Cultivation, and therefore ultimately it will survive; whereas European civilization is at present based on Conquest, and therefore ultimately it will perish.

PART V

SACRED LIFE-SYMBOLS



MAORI TATTOOING AND MAYA SCULPTURE.

FIG. 15.—1, Maori Thigh Tattooing. 2, Maori Penis Tattooing. 3, Maori Public (female) Tattooing. 4, Maya Face Decoration (sculpture). 5, Maori Face Tattooing (male). 6, 7, and 8, Maori Chin Tattooing (Women only). (See Glossary.)

I

DECORATIVE ART

The most ancient Maori Sacred Symbol is that represented on an Azilian Pebble illustrated on page 20. This gives the simplest form of the sign representing the male Life-Symbol. The female Life-Symbol is an oval or ellipse, assumed to portray the vulva. Usually only half is represented; or half the male and half the female symbol are combined.

The finding of the Azilian Pebbles furnished a proof of the spread of the Brown Maori civilization—that is, civilization based on the cultivation of the race and the cultivation of the land. One way to trace to their common source the different waves of migration of this civilization is to search for this Sacred Symbol and its developments. In every case, in ancient times, where this symbol was placed, sacredness was indicated. In other words, the symbol conveyed to the Brown (non-Christian) Maori what the Sign of the Cross conveys to the White (Christian) Maori. Thus the symbol was used in the tattooing which indicated the sacred matters of marriage and reproduction; in the decoration of Sacred Houses; in the designs inscribed on sacred vessels; Boundary Posts; and so forth. But in all cases it was the duty of the artist to conceal as well as to reveal: the Sacred Symbol was to be the foundation of the pattern, and a key to its inner meaning, but its inner meaning was to be secret, except to certain members of the nobility entrusted with the preservation of this inner meaning as Sacred Knowledge (cf. the Mysteries of Egyptian priests and others).

It was a matter of pride for Ancient Maori artists to make the Sacred Life-Symbol decorations things of beauty and adornment. How they succeeded can be judged by a study of different rafter decorations illustrated on Plate VII. The same high ideals actuated the Brown potters all over the world:

as could be shown by a world-wide comparison of pottery. In Assyria, when the New Zealand Maori began his great migration westward, pottery may have been known, but the New Zealand Maori vessels were made of wood, bone, or calabash. According to the Sacred Legends, calabashes were used for serving food and drink in Assyria and ever since by the New Zealand Maori. These calabashes were decorated with similar designs to those employed on ancient pottery vessels discovered in different Continents. If these Maori designs are carefully compared with those of the prehistoric remains found in Europe, the identity can be clearly established. The gourds of the Brown Maori all over the world should be compared as to artificially formed shapes and sacred decorative designs. The portability of gourds rendered them most valuable to travellers.

The Maori calabash illustrated on Plate XXIII is from a photograph taken by the British Museum. This is a sacred vessel in which was placed part of the umbilical cord, etc. which served to constitute a material link between mother and child, and represent their permanent life—that is, they represent the Immortality of Mankind. Hence that particular calabash is decorated with the Sacred Life-Symbols. Replicas could be found in Asia, Africa, America, and parts of Australia. A particularly illuminating comparison would be that of the Gold Coast (Guinea) gourds with those of New Guinea.

The same simple Life-Symbols are also to be found on Peruvian pottery, such as that found at Nasca. The exact design of the Azilian Pebble is also seen in the rafter decoration of Maori Sacred Houses, as illustrated on Plate VII. Numerous examples of this design are given by Mr. W. Dittmer, an artist who visited New Zealand and published a book concerning its art.¹

II

ARABESQUE, SWASTIKA AND SACRED HEART

One way in which the Sacred Symbols were revealed and yet concealed was by means of the arabesque. With

¹ See *Te Tohunga*, by W. Dittmer (Routledge).



SACRED LIFE-SYMBOLS IN DECORATIVE ART.

1. Maori sacred gourd, inscribed with life symbols used on such gourds by other dark-whites—in Africa, America, Asia, Australia, and Pacific Islands. In this gourd part of navel cord, placenta, or embryo would be kept. Compare decoration with decoration on 2, a Dimini bowl from Thessaly, and with 3, a vase from Apulla (Italy). Also compare with similar decoration on 4, a Mexican vase. In 5, detail from a Peruvian vase, the same life symbols are used; also the "broad arrow", "sunboat", etc. 6 is an Early Minoan vase, having identical decoration with 7, a Maori rafter design (Sacred Heart).

(See Glossary.)

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SWASTIKA AND TRISKELE AND SACRED LIFE-SYMBOLS.

1. Ancient silver disk with triskele from Sleaford, to be compared with 2 and 3, Maori Life-Symbols. In various prehistoric triskelion symbols the male symbol is disguised as a leg (c. Manx coat-of-arms). 4 and 5, Maori swastikas, composed of Sacred Life-Symbols. 6. Incised pottery from the Djonu necropolis (Russian Talish) to be compared with 7 and 8, stamped patterns on Anglo-Saxon pottery. In pottery marks all over the world the Sacred Life-Symbols still survive. 9. Male Life-Symbol on Azilian pebble—a form used throughout Maori art, and kept by the Maori as a pattern on Sacred Pebbles. 10 is the well-known Rhodian vase decoration, showing swastika near right hand, and Sacred Life-Symbols in face, "feathers", etc. 11 is an example of present-day Tunisian tattooing, showing use of male and female (half-diamond or open triangle) life symbols, generation symbols, etc. Identical characters can be traced in the Maori carvings illustrated elsewhere in this book.

(See Glossary.)

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Europeans, this is now a term more or less loosely applied to the so-called "scroll" design which began as a simple representation of the male life-organs and was afterwards conventionalized in different ways. In the conventional form it has been used all over the world, especially for temples, churches, and other sacred edifices. The New Zealand Maori used the design architecturally only in the Sacred Houses, and there mainly on the rafters. The inner meaning of the design was known only to selected members of the Maori nobility; its recognition was not considered suitable for the general community: only the nobility were considered fit for the full knowledge and understanding of Sex. The Maori has, so far, refused to explain his decorative art to the Europeans, lest they should wilfully misrepresent it, but now that many European and American scientists hold the same views regarding the Sacred Life-Symbols and their representation in disguised forms for decorative purposes, he is quite willing to explain his art to these scholars.

It may, therefore, be explained here why the decorations on the ribs (that is, the rafters) of a Maori Sacred House are always representations of the male and female life-organs. This is because the reproductive organs are considered by the Maori to be the Ribs of the Human House—in other words, that the human race is carried and supported on the reproductive organs just as a house is carried and supported by the rafters. The Maori hold, moreover, that this idea should have been expressed by the translators of the story of creation given in the book of Genesis, to show that man, under the guidance of the Divine Creator, produced a child by fertilizing the female most nearly like himself—that is, the pre-human non-hairy female ancestor. From this ancestor, Woman was born; that is, she sprang from the "rib" or "male organ" of the Man. As the Maori puts it, the Man gave his rib into his non-hairy sister, and thus Woman was born to this world. It should be noted, again, that many incorrect translations have been made regarding the word "sister". To the Maori, all men are "brothers" and all women "sisters".

The beauty of line in the Maori arabesques has been appreciated to some extent, but the exquisite nature of the colouring has been ignored because of faulty reproduction.

Even in Mr. Augustus Hamilton's *Maori Art*, published by the New Zealand Institute, the colouring of the rafters is scarlet, and the same shade was adopted in the Maori decorations at the British Empire Exhibition at Wembley ; whereas the colour should have been the Oriental blood-red—the Sacred Red of the ancient and prehistoric civilizations of the East, i.e., the colour of shed blood.

European and American scientists have not connected the Swastika with the Azilian pebble designs—perhaps because they have taken the Swastika to stand simply for “Good Luck”. “This odd little symbol,” says Mr. H. G. Wells, “spins gaily round the world ; it seems incredible that men would have invented and made a pet of it twice over.” No, they simply passed on the design from one generation to the next, and the record of it for the New Zealand Maori as for the Ancient Peruvian was a pebble as a pattern or model. In the historic representation of the “Combat between Menelaus and Hector”, on what is probably the earliest known vase bearing a Greek inscription, we find not only the circular and the squared forms of the Swastika, but the Sacred Life-Symbols as well. In the article on Ceramics in the *Encyclopedia Britannica* there are many examples of the same design. Many of the Potters' Marks give clear indication of being based upon the Life-Symbols, e.g. such marks as Urbino, Oiron, Buen Retiro, Capo-di-Monte, Crown Derby, Chelsea, etc. The Greek key-pattern is based on the same symbols, and so are the temple decorations of the Maya ; in Malta the Swastika appears as the so-called Maltese Cross.

In Maori scroll work, the artists frequently halved the original design, repeating the halved form in different ways for friezes, etc. In sacred buildings all over the world different developments have taken place, and the original design has been disguised by flowers, leaves, tendrils, feathers, etc., but the *motif* is seen readily when these composite designs are resolved into their elemental lines, or studied in their prehistoric forms in Maori Art.

In 1896 the Smithsonian Institute published at Washington a very valuable monograph called *The Swastika*, by Thomas Wilson, in which the Swastika is traced to various countries—



IBERIAN, MEXICAN, AND MAORI DECORATION COMPARED.

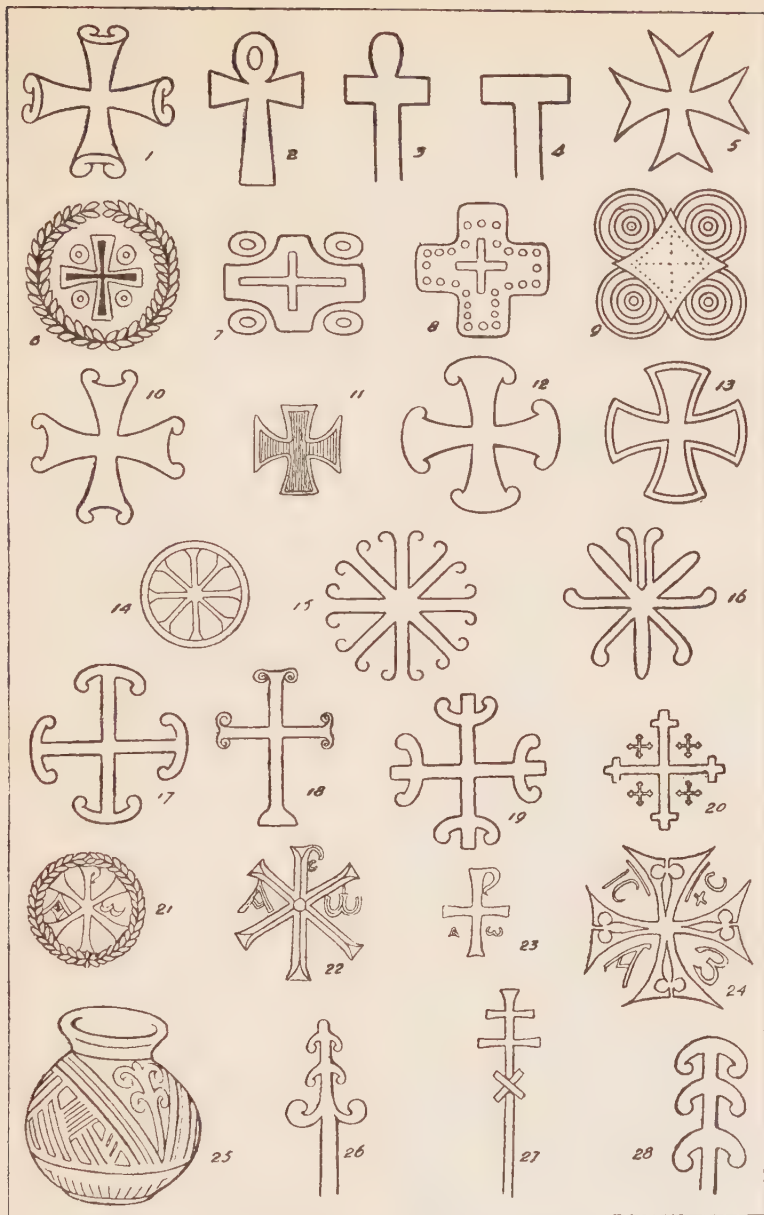
1. Decoration on Iberian vase, from Aragon, to be compared with 2, Maori rafter decoration. Not only is the same decoration found on the Mexican vase illustrated in 3, but the colouring of red, white (buff), and black is identical. 4. Detail of portion of a sculptured monolith at Lima, placed on its side for comparison purposes. 5. Maori rafter decoration embodying the male and female life symbols and sacred beaks. 6. Maori tattooing. (See Glossary.)



FACE SIGNS AND SACRED LIFE-SYMBOLS.

1. Sacred Life-Symbols from gravestone, Bibury, Gloucestershire. These life symbols are frequently found on ancient sculptured stones of Ireland, Scotland, England, and Wales. They should be compared with Maori Life-Symbols illustrated throughout this book. 2. Basque ornament showing the same Life-Symbols. 3. Ivory from Nimrud, with life-symbol decoration. 4 and 8, Maori decoration should be compared with 11, detail taken from Etruscan sculpture. 5, a Bronze Brooch from Kempston, shows the sacred Life-Symbols, developed in the form of Maltese Cross, with human face used as disguise. 6 is a Copper Disc from Catamarca (N.W. Argentina) showing use of face diagram. This representation of The Receipt of Bad News is a subject frequently used by Maori carvers. 7 shows the use of life-symbols as faces on Trojan pottery, and should be compared with 9, a detail from Etruscan decoration where phallic emblems are still plainer. 10 is a Maori bone ornament, showing life-symbols—spirals, male and female symbols, and the sacred beak. The same spirals and male life-symbols are seen in 12, a North Italian fibula, and 13, Basque sculptured ornament. (See Glossary.)

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ORIGIN OF CROSSES.

1. Maori cross, to be compared with 5, Maltese cross. 2 and 3. Egyptian anks (composed of male genitalia and vulva) compared with 4, Hebrew Tau. 6. Cross from Egyptian tomb to be compared with 7, "Venus glyph" of Maya sculpture and Etruscan designs shown in 8 and 9. 10 and 12. Maori crosses compared with 11 and 13, crosses from Ravenna. 14. Ravenna cross and 15, Maori cross, both composed of eight sacred hearts; compared with 16, Maori cross containing life-symbols. 17 and 19, Maori crosses compared with 18 and 20, Italian crosses and crosslets. 21. Egyptian Cross in wreath—the wreath in Maori symbolism represents genealogical descent. The inside signs are the Maori life-symbols. These are also seen in 22, Ravenna Cross; 23, cross from Luqсор, and 24, square cross from Sakkarah. 25. Talamancan (Central American) pottery, showing cross to be compared with 27, Italian cross, and 26 and 29, Maori sacred life-symbols. (See Glossary.)

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Assyria, Babylonia, Chaldea, Persia, Egypt, Phœnicia, Lycaonia, Armenia, Caucasus, Algeria, Morocco, Ashantee, Greece, Crete, Cyprus and the Mediterranean border countries generally ; France, Spain, Portugal, Italy, Belgium, Germany, Scandinavia ; Great Britain—Scotland and Ireland ; Mexico, Central America, Peru, Bolivia ; Iceland, Lapland, Tibet, India, China, Korea, Japan. But, the author says, the “origin” of the design is lost in prehistoric antiquity. The book is profusely illustrated, and enables the varying forms of the Swastika to be compared with Maori decorations. As to etymology, the Sanscrit roots of the word are said to signify Happiness, Pleasure, Good Luck—*Su* (good), *Asti* (being), with suffix *Ka*. But the real meaning is not so much “Good Luck” as “Good Life”—that is, the Sacred Life-Symbol signifies—*Eugenics*.

As already observed, the inner meaning of these Sacred Life-Symbols was unknown to the ordinary members of the Maori communities, but was familiar to the Maori nobles to whom it was handed down in the Sacred Legends. But the design was invariably disguised in such a way as to be unrecognisable except to the trained eye ; this disguise being effected by various devices—such as reversing, halving, or multiplying, and the use of face and animal outlines. All these devices have been applied by the New Zealand Maori—applied so successfully that Europeans have used the Maori designs over and over again without detecting their meaning, as for example, in the New Zealand Pavilion at the British Empire Exhibition at Wembley, see Plate IV. Similar designs were represented in different African Pavilions in the British Empire Exhibition—for example, the lamp decorations of the Gold Coast Pavilion on page 52.

In New Zealand nearly all the Mission churches have made use of the Maori Sacred Life-Symbols for interior decoration, and sometimes for use on the barge boards, etc. Hence the ordinary members of the Maori community have readily regarded the Mission Churches as Sacred Meeting Houses. To the Maori nobility the Sacred Heart signifies the combination of the male and female life-symbols, and this combination can be traced in many decorations. On page 52 is a copy of a design taken from a

Maori rafter. It should be compared with the prehistoric Egyptian tomb decoration illustrated on the same plate.

In different museums, the Sacred Heart can be traced on prehistoric sculptures, bas-reliefs, vases, etc. The very earliest Assyrian, Babylonian and Minoan work so far excavated is decorated with the identical forms in use by the New Zealand Maori. The ceiling decorations in the Assyrian Rooms in the British Museum repeat the same symbol in its simplest form. The Maori mother has the Sacred Heart tattooed on her chin because in her mind it is the most Sacred of all Symbols : the symbol of the means whereby she herself was given the great gifts of Love and Life, and of the means whereby she herself must repay those debts of honour to the Race.

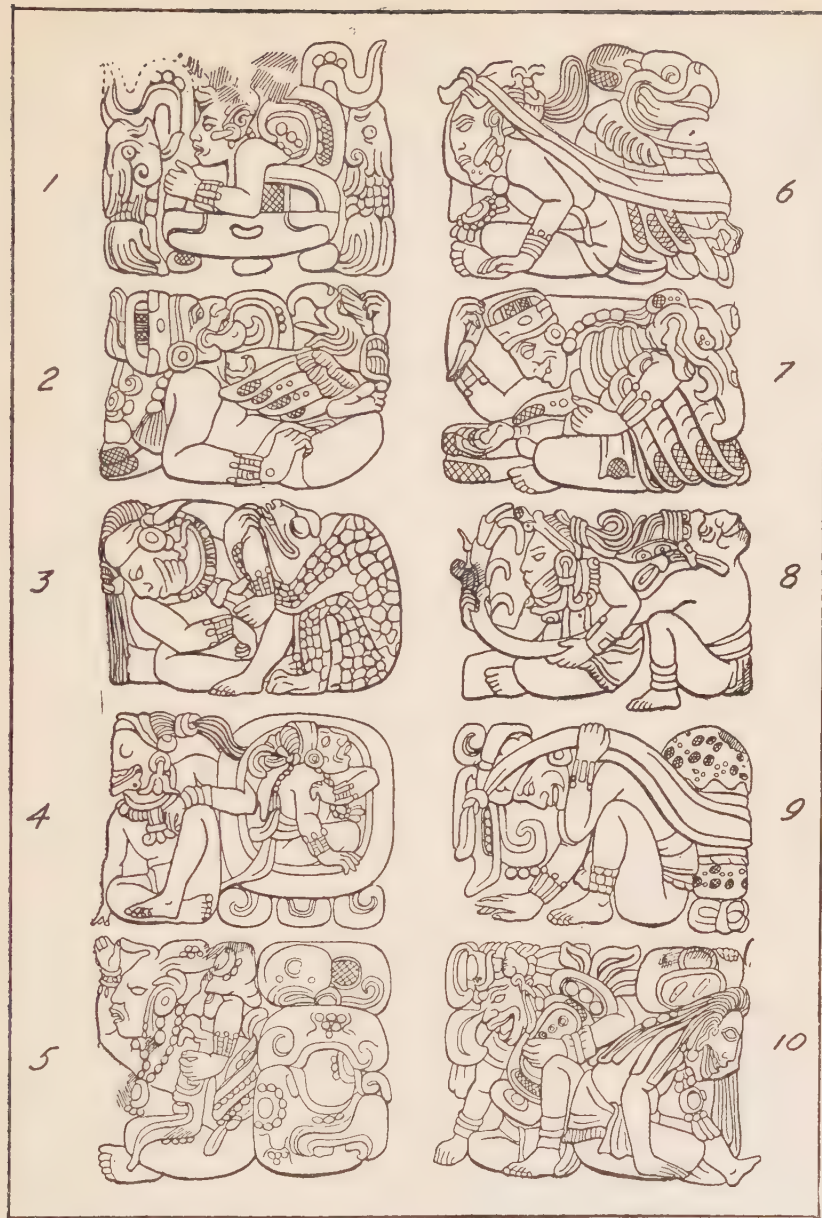
III

WOOD CARVINGS, MODELS AND STATUES

The most important sacred carvings of the New Zealand Maori were placed in the Sacred House or Temple. The Sacred House, *Mata-Atua*, already mentioned on pages 126 to 132, contained many wonderful wood carvings, tooled with stone implements. The photographs reproduced there were taken by the Photographic Department of the Victoria and Albert Museum, Kensington, and are published with the kind permission of the Museum authorities.

Mata-Atua is approximately 79 ft. 6 in. long by 41 ft. wide, and the heart-pole is 28 ft. high. The photographs merely illustrate certain sections of these carvings.

Before large statues were made, small models were carved in wood. Specimen models have been found in different parts of the world. An example of these is shown in Plate II, described as a "Wooden Figure with Characteristic Head-dress from the Hawaiian Islands", in the *British Museum Handbook to the Ethnological Collections*, 1925. The



FULL FIGURE NUMERALS FROM 1 TO 10 FROM MAYA SCULPTURE.

1. Midwifery, woman and fish. 2. Reproduction, woman and eagle. 3. Sexual hygiene, man and frog. 4. Family troubles. 5. Music, men and instruments. 6. Sickness, invalid and parrot. 7. Physical fitness, man and elephant. 8. Unrequited love, man and woman, and sacred life-symbols. 9. Mystery man, or doctor, man and jack-in-the-box. 10. Indecisive victory, soldier and lion, after the battle.
(See Glossary.)

“characteristic head-dress” is obviously similar to the head-dress of the Greek Athena illustrated on the same plate.

When the Maori believed himself to be established in a new “Holy Land”, as in Mexico and Peru, moulds would be made from the large upright statues, and the so-called “stone statues” would be cast in these; the moulds might be used only once and then buried.

One such large wooden carving, still standing in New Zealand, is depicted on Plate X. It was probably used formerly at the entrance of a village gateway or cemetery, and is an interesting example of the wooden statues from which the moulds for casts were made. Very little of this kind of work was done after the Maori reached New Zealand, because he did not consider himself established permanently. But in the Ure-Wera Country there is a very good example of a Cast Dog set on the rocks in the Bay of Plenty, the waves breaking over it at high tide. It has been there for over six hundred years, indicating weather and tides. When the wind blows towards the south, the tide is exceptionally high, and the river nearby is unfordable, and dangerous fish are swept up the river. The wind blowing towards the south and against the hollow cliffs makes a noise like the low baying of a dog. At low tide the Dog Statue and the platform are visible; at high tide the statue is completely covered.

Some of the Easter Island statues were cast in this way. Hence there was no great difficulty in getting them into position. Whilst it was believed that all these statues were carved out of stone, of course the difficulties both of carving and of erection seemed to be insuperable.¹

The Easter Island statues and the plans on which they are laid out, are fully explained in the Sacred Legends of the New Zealand Maori. In the first place, the New Zealand *Ahu*, like those on Easter Island, were near water. An *Ahu* is the special ground allotted to a sacred building, and some of the gigantic statues at Easter Island are the pillars of the temple, the gate-posts, the corner-posts of surrounding walls, etc. The Maori legends say that the Winter School at Easter

¹ *Reporter's Note*.—Some South Sea Island natives still make statues, ceremonial objects, ornaments, spear-heads, etc., of molten lava. The carving and decorating is done whilst the lava is hot.

Island was built on a hill. This school was a sacred building, the road leading to it was sacred, and along this road there were separate small dwellings for the bird-scientists, and their families, and many large statues. The road should be found leading from the great *Ahu* at the water's edge up the hill to the Sacred School.

There were no terrace-cultivations or pit-gardens at Easter Island. The people did some agriculture in allotments, but the main food supply was fish and birds. The birds were migratory birds, and the most important work was to gather the birds and preserve them. The former was done by the nobility, the cleaning and preservation being the task of the People. The birds came only once a year, and sometimes missed coming. When caught and preserved they were stored in caves.

Easter Island was the only place where the New Zealand Maori stayed for any length of time after leaving Peru. They remained at Easter Island for some generations, but they did not remain at the other places, such as Tahiti—only rested and re-provisioned themselves.

It should be noted here that the proof that many of the Easter Island statues were parts of buildings is furnished by their actual shape, inscriptions, tenons or blocks fitting into other parts of the building, similar to the tenons on the top of the so-called Totem Poles, which are heart-poles of Sacred Temples, village gate uprights, etc.

The small statues found in the fields are sometimes boundary marks; where inscriptions are marked on these, they would indicate the name of the allotment-holders.

The composition of the statues is, according to the Maori Legends, Sacred Earth (*one-pu-chu*), which was obtained from under water (similar to Nile mud), and a smooth volcanic earth obtained from the craters and the hillsides (*One-Rapa*), mixed with water. These two earths were mixed in large baths with sea-water, and run from the baths into wooden moulds already in position. At Easter Island several statues might be cast from the same mould: the mould was not buried, as was done in New Zealand, after each cast.

The mixture was left in the wooden moulds until it was quite set and dry; later the statues were painted the usual

Sacred Red and White, and some of them were decorated or inscribed.

It should be noted here that the *Kumara* God in New Zealand (Plate XIV) is painted red. On page 175 of the British Museum *Handbook to the Ethnological Collections* it is stated that the Easter Island figure called Hoa-Haka-Nana-Ia (Plate XIV) was "originally coloured red and white", and that it came from "one of the old stone houses (*Tau-Ra-Re-Gna*)", obviously the Maori *Tau-ra-renga*, or Sacred Resting House.

The Maya Casts now on exhibit in the British Museum were cast in a similar way. The inscriptions on them are similar to the inscriptions on Maori statues. The Maya statues are really easier to decipher than modern Maori carvings, because they are less ornamented with conventional overlaid decorations.

As an example of how simple it would be for an educated Maori noble to explain the Maya carvings, an illustration of the "Full-figure Numerals" is given from the British Museum Maya Guide. The elephant in Maori symbolism stands for physical fitness, the tusks of the elephant are often combined with the Sacred Life-Symbols, the two together meaning Fitness and Fertility—or Physical Perfection and Race Culture.

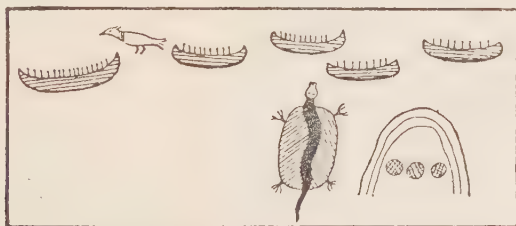


FIG. 16.—Lake Superior Rock Carving. See similar use of Canoes and Sacred Bird on page 156 and note use of Turtle Crest. The final sign means in Maori a great (completed) land journey with three long halts.

IV

MAORI FACE TATTOOING

AS already explained, Maori tattooing is a form of writing, and this writing can be read by those who have been taught to do so. On page 198 there is an illustration of the face tattooing of Tupae Kupa, from the original drawing done by himself. This drawing has been repeated in different books again and again, with Tupae Kupa's translation being quoted. Without giving the detailed rendering of each character, the following extension of the inner meaning may be given in the form of a lecture delivered to young Maori men and women—that is, to those approaching adult age. This lecture, in general form, is known to a few of the descendants of Tupae Kupa still living, and to such ethical legend-carriers as Te Rake. Tupae Kupa himself was an instructor in Race Culture, and his usual lecture was somewhat as follows :—

THE SACRED TEACHING OF TUPAE KUPA

My Children : I have looked into the future, and this is what I see—this is the Sacred Knowledge I would impart to you.

Ours is a great and wonderful land. Its fertility is unbounded. It could make and keep a large and powerful nation. At present our nation is small and weak. This must be remedied, and the remedy lies in your hands. Yours is the sacred duty of reproduction. This duty should be understood and undertaken more especially by the younger men and women. It is indeed more than a duty : it is an honour and a trust to our ancestors, to ourselves, to our descendants. We are members of a great race. We hold within our bodies the possibility for the everlasting continuance of that race. If we fail, the life of the race may be diminished or even



COMPARATIVE CARVINGS

1 Maori Carving representing the Receipt of Bad News (or Grievous Knowledge) to be compared with 6 Plate XXVI, facing page 208 (Argentine Copper Disc). 2 Part of doorway carvings of Mata-Atua. Compare use of "Scarab" (containing generation signs) on face of 1, Knees, eyes and cheeks of 2 with similar forms in 3 Sketch of Carving on inside of Mexican Stone Casket (British Museum). 4 Maori Carved Statue of Tiki having same face decoration as 5 French Mandoline. (4 has been mutilated—see Plate XII, facing page 98). (See Glossary)

extinguished. We are the bearers of the torch of life : upon us is imposed the sacred function of keeping this flame alight and carrying it upwards and onwards. Those who will be selected to reproduce the greatest numbers are those who are worthy of this—the highest of all honours. They will be given pride of place not so much for the personal health and development which they themselves have maintained and acquired, but far more because of the qualities and characters with which they have been endowed by their ancestors from the remotest ages of the past. Not only are each and all of you in charge of the quality and character of the race : its very existence depends upon you. In the body of each and all of you there lives every one of your ancestors and every one of your descendants : the born and the unborn. Your ancestors are dead, yet they may live for ever. Each generation holds within itself the power of race-life or race-death. Each generation must renew afresh the life of the race. Failure to do so means that we all perish. This, then, is the greatest of all sins : that physically fit men and women fail to maintain and hand on the heritage of the past. This, then, is the greatest of all faults : that the living should fail to improve their heritage. These twin duties are imposed upon you, my Children, in these days in a very special sense, because our land is empty, our people are few, our men are weak. These are grave disabilities, heavy burdens, which we must not fear but must consider how we may overcome and sustain. How can we, in spite of these difficulties, fulfil our sacred obligation to cultivate the Sons of Man ? To begin with, we must all realize the importance and seriousness and urgency of the task. Having done that, we must apply knowledge and intelligence to its prosecution and fulfilment. First, the best of our men will be selected for reproduction, and from these only must the race be cultivated. By heritage and acquirement they are especially fortunate and successful. They must be honoured above all other men. Our power of reproduction can be expressed only through the bodies of our women. Thus women generally, and more especially mothers, are precious beyond all other treasure. In honour and sanctity none can approach them. They are the makers of Mankind. If our women are few, our powers of repro-

duction are limited and lessened. If they are many, our powers of reproduction are increased. Man is the Provider of Life, Woman is the Measurer of Life. On her co-operation man is dependent. Her understanding of life is the fundamental condition of willing co-operation. Our first object, therefore, should be the reproduction of more and more women ; our second object, the education of these women in race culture. By setting up a temporary excess of women for, let us say, three generations, we shall quickly increase our numbers. How precious then is Woman ! Five times as precious as Man at the very least ! Only the very finest men must have access to Woman. By selecting only the finest men as fathers of the next three generations we should very greatly improve our present state. Our duty is clear, and these are the methods we must adopt faithfully and intelligently, in order that our nation may be restored to its ancient pride and power, that it may increase in numbers and in strength, that we may all have life and life more abundant. My children, impose upon yourselves these great and noble obligations : carry out these sacred teachings, with all your heart, and all your mind, and all your strength. Your reward will be sure and certain and everlasting. Your ancestors will re-live still more gloriously ; you yourselves will be endowed with eternal life ; your descendants will honour you above all other men. Think ! Your ancestors founded your race : therefore are you here in these days. You yourselves can renew their life : therefore will they remain in being. To your descendants do you hand on the life of your ancestors and the life of yourselves : thus do you endow them and yourselves with life everlasting. My Children, you may ask why this duty should be imposed upon you more heavily and more onerously than upon previous generations. Be glad rather that you have been selected for the honour of race-renewal—blessed and fortunate are you beyond those who have gone before you. Some of your former generations have failed in their race duty : they have not maintained the numbers and strength of the nation. Ask not whether that failure be due to misfortune or to sinfulness. Enough that you see the bad results in these days : enough that you realize the dangerous condition to which your nation has been reduced. Remember how

numerous and powerful you once were. Remember that you come of a race that has been great and noble ever since Cultivation became a part of the Life of Man. Cultivation, once begun, must be continued and renewed in perpetuity: for otherwise there will be a falling back into the primitive condition—a degrading of the race to its lower stages of unimprovement to the stages through which the Younger Peoples have passed on their upward way to the birth of the First Improved Man: the original non-hairy ancestor to whom we all owe our humanity and our culture. Are you going on or are you going back in the life-history of your race? Will you improve or will you deteriorate the inheritance that has come down to you as a sacred legacy—a trust from the Past? Do you wish to live nobly or to die ignobly? Do you desire everlasting life or do you desire everlasting death? Do you choose to honour or to dishonour your race? To these questions, my Children, you can give but one answer. And now you know that in you reposes the power to open a new chapter in the history of your race—or to close the volume for ever. Realize also that in me there reposes the power of giving you the Sacred Knowledge which will enable you to fulfil the purpose for which you were born as members of our great and noble race. Mine is the hand that guides, mine the knowledge that directs, but yours is the responsibility for the understanding and fulfilment of your duty to the Past, to the Present, and to the Future of your race.

WITNESS'S DECLARATION

I hereby declare that I have truthfully related to Miss Ettie A. Rout, late of New Zealand (now Mrs. F. A. Hornibrook, of London), the most important of the Ancient Sacred Legends taught to me by the Maori Elders who were my tutors in New Zealand ; that I did this in fulfilment of my hereditary duty as a Legend-Carrier to pass on to another the Sacred Knowledge entrusted to me ; that Miss Rout has herself chosen the printed book as the best means of permanent record ; and that I have carefully read and signed the proofs of her book and declare that such evidence on Maori History, Philosophy, Religion, etc., as has been incorporated in the book is true and faithful in word and spirit to the traditions of the Maori Race.

(Sgd.) HOHEPA TE RAKE (Arawa).

London, June 15, 1926.

REPORTER'S CERTIFICATE

This is to certify that I was formerly a New Zealand Government Authorized Reporter, licensed under the hand of His Excellency the Governor of New Zealand by warrant issued by the Minister of Justice in Wellington, New Zealand, in accordance with The Shorthand Reporters' Act (1900); that I am now married and living in London; that I have reported the evidence of Hohepa Te Rake, an Arawa Maori, late of Rotorua, New Zealand, and recorded it in book-form; and I hereby declare that this report is a true and faithful report of these Sacred Legends as they were related to me.

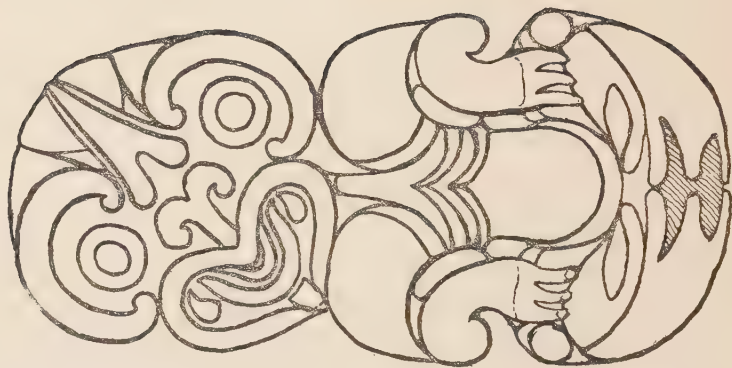
(Sgd.) ETTIE A. ROUT

(now Mrs F. A. Hornibrook).

London, June 15, 1926.



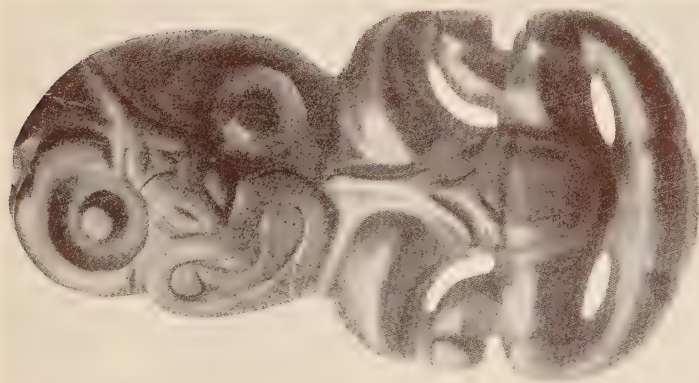
1.



2.

FIG. 17.—GORGON AND TIKI.

1. Gorgon's head compared with 2. Detail of Maori Jade Tiki. Note protrusion of tongue. (*See Glossary.*)



1 Maori.



THREE REPRESENTATIONS OF TIKI
2 Maya.



3 Maori.
[face p. 226]



1



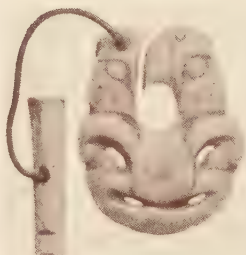
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5



3



6



4



7

SYMBOLIC ORNAMENTS

1 Maori Carving, lintel over door of Mata-Atua (see Plate XV, facing 126). 2 Mexican Jade Tiki. Note the three fingers (British Museum). 3 Maori Jade Ornament (peka-peka). 4 St. Culan Shrine. 5 Maori Jade Tiki. 6 and 7 Maori Jade Ornaments. (See Glossary)

APPENDIX

REPORTER'S NOTES

(During the course of recording this evidence, I have endeavoured to ascertain whether corroboration of the Maori Legends was available in different directions. The following are notes compiled in the course of this endeavour, and they are inserted here to indicate lines upon which comparative research work should be undertaken.)

I

ANCIENT ISRAELITES

THE outcome of this evidence is that proof is available in the Maori Sacred Legends to show that the Brown or Brunet Peoples, known to us in history as the Ancient Israelites, have spread themselves all over the world.

One stream of the dark-whites reached New Zealand as the Maori, some of these having remained in parts of the South Sea Islands. Others spread over North, South, and Central America; others penetrated throughout ancient Iberia—including Ancient Britain. They reached Scandinavia, lingered in Brittany, touched Bulgaria and Rumania (cf. Maori: *Rumani*; rovers or wanderers); remained in Armenia, Bohemia, etc.; left their marks in Austria-Hungary and Poland; can be traced in Turkey, Thrace, Phœnicia, Crete, Greece, Rome, Corsica, Malta, Sicily, and other Mediterranean islands; left traces in Egypt, went round the coasts of Africa, settled in Abyssinia, Madagascar, Ashanti and Nigeria; and left settlers in Morocco and Tunis, where the inhabitants are still called the Maori or Maure. Eastward from Assyria another stream of the dark-whites had gone to Tibet and India (cf. Dravidians and Druids). Other streams can be traced in Assam, Siam, and Burma, in the East Indies, and up the coast of China to Japan (the Ainu), and down to Australia and New Guinea; and from this stream perhaps came the Moriori. Ages ago the dark-whites had crossed the Caucasus and the Pyrenees (cf. Circassians and Basques). In crossing Europe some had streamed northwards—perhaps up the Dnieper and Volga, and ultimately across Northern China—later to return to Europe (and Hungary) as Huns and Magyars; some found their way to Iceland, Lapland, Greenland; some crossed to Alaska. Touch the map of the world where we may, we find representatives of those great nation-builders and cultivators,

the Brown Race : sometimes still in the Stone Age ; sometimes metal-workers or having traditions of this ; sometimes highly civilized as in Ancient Greece—sometimes living like Esquimeaux.

Their colour, physique, language, art, traditions, and social organization, all obviously come from one parent stem. Apart from this there are at least four definite and particular proofs which seem to me irrefutable.

(1) Agriculture, such as the terrace-gardens of Assyria (Babylonian “ hanging-gardens ”), America, New Zealand, and parts of Asia.

(2) Tattooing, marking, or painting, particularly on the chins and eyelids of married women, which is common to the countries of the dark-whites, e.g. the “ painted chins ” of the Moorish and Tunisian women, the Nile women, the Peruvian and Mexican women, the Maori women, and others.

See Lev. xix, 28–9 : “ Ye shall not round the corners of your heads ” (the Maori calls this forming the head, and it is an old Maori practice), “ neither shall thou mark the corners of thy beard. Ye shall not make any cuttings in your flesh for the dead, nor print any marks upon you.” Both of these are Maori customs—also the belief that tattooing adds to a woman’s beauty. Cf. Jer. v, 30 : “ Though thou rentest thy face with painting, in vain shalt thou make thyself fair.”

(3) Sacred Life-Symbols, already fully discussed.

(4) Perhaps most convincing of all, the similarity of the so-called Native Dances, and the realization of their health value.

It should be noted, however, that according to Plato, “ It was Prodicus who first pointed out the connexion between gymnastics and health. Having found such exercises beneficial to his own weak health, he formulated a method which was adopted generally, and was improved by Hippocrates. Galen lays the greatest stress on the proper use of gymnastics, and throughout ancient medical writers we find special exercises prescribed as the cure for special diseases. . . . In the Middle Ages, though jousts and feats of horsemanship and field sports of various kinds were popular, the more systematic training of the body which the Greeks had associated with the gymnasium fell into neglect ; while

the therapeutic value of special exercises, as understood by Hippocrates and Galen, appears to have been lost sight of.”¹

Euripides's tirade against athletes (in *Autolycus*) is interesting in this connexion. “It is folly,” he says, “for the Greeks to make a great gathering to see useless creatures like these, whose god is in their belly. What good does a man do to his city by winning a prize for wrestling.” St. Paul refers also to those “Whose end is destruction, whose God is their belly, and whose glory is in their shame, who mind earthly things.” (Phillipians iii, 19.) Also to the Cretans: “One of themselves, even a prophet of their own, said, The Cretans are always liars, evil beasts, slow bellies.” (Titus i, 12.)

But in studying the subject of “native dances” in general, I have been genuinely puzzled by the fact that precisely similar abdominal and pelvic exercises were practised all over the world by peoples in widely different stages of evolution. I had seen the same dances performed by Maori, Fijians, Raratongans, Samoans, Hawaiians, Zulus, Indians, and Egyptians, and had reason to believe that the native dances of many other countries are identical in their fundamental principles. Various explanations have been suggested—that these dances were just “play”, that they provided a release for surplus energy, or for the emotions, that they stimulated sexual activity, promoted sexual efficiency, and facilitated proper and frequent evacuation of the bowels and so forth. They clearly had a definite hygienic value; and, as Dr. A. C. Haddon, ethnologist of Cambridge, pointed out, they would thus have a “survival value” in the course of Evolution.²

But the questions still remained: How did these abdominal and pelvic dances first arise? and How did a knowledge of the practice and art spread all over the world?

Hoping, though hardly expecting, that it might solve this problem, I began a study of Maori Physical Education, with the aid of Te Rake; and after some months the solution flashed upon my mind. It was the Dark-white or Brown

¹ *Encyclopedia Britannica*, 11th ed., sub voce.

² See *Sex and Exercise*, Ettie A. Rout, p. vi.

Peoples who were responsible. They were great animal observers, and perhaps they had noted that invariably the first thing in the morning, after his night's rest, the dog does abdominal and pelvic stretching, tensing or dancing—brings his thorax near the ground in a stretching movement that naturally tucks in the abdomen and lifts up the hind-quarters; then by a reverse movement, the abdomen is brought near the ground, and the thorax and forequarters raised. In other words, the diaphragm is lifted and the colon extended and straightened; then the diaphragm is depressed, and the bowels squeezed downwards into the pelvic basin; this alternate movement naturally facilitating evacuation. Whether or not the dog-dance, or the bird-dances, or similar movements of other animals, may be the origin of the inspiration that led to the development of Health Dances by the Brown Peoples, it is impossible to say, but it seems clear that these people originated or developed abdominal and pelvic dances in very ancient times, and that in the various migrations and travels which took different sections of these people all over the world, they have spread this valuable knowledge in every country they have visited or remained in. Moreover, in so far as the different nations have adopted these Health Laws, they have flourished and improved, but where they have neglected or rejected the knowledge and practices, they have deteriorated, and even perished. Throw these Health Laws out of action, by destroying native customs, and the Brown Race folk suffer and die, just as quickly as any other section of Mankind: that is, they succumb to the so-called diseases of civilization.

The most remarkable identity between the Sacred Dances of the New Zealand Maori and those of the Israelites is revealed in the story of David and Saul's daughter, Michal, as related in 2 Samuel vi, 12-23 :—

“So David went and brought up the ark of God from the house of Obed-edom into the city of David with gladness. . . . And David danced before the Lord with all his might; and David was girded with a linen ephod. So David and all the house of Israel brought up the ark of the Lord with shouting, and with the sound of the trumpet. And as the ark of the Lord came into the city of David, Michal Saul's daughter

looked through a window, and saw King David leaping and dancing before the Lord; and she despised him in her heart. . . . Then David returned to bless his household, and Michal the daughter of Saul came out to meet David, and said, How glorious was the King of Israel to-day, who uncovered himself to-day in the eyes of the handmaids of his servants, as one of the vain fellows shamelessly uncovereth himself! And David said unto Michal, It was before the Lord, which chose me before my father and before all his house, to appoint me ruler over the people of the Lord, over Israel: therefore will I play before the Lord. And I will yet be more vile than thus, and will be base in mine own sight: and of the maidservants which thou hast spoken of, of them shall I be had in honour.

“Therefore Michal the daughter of Saul had no child unto the day of her death.”¹

The following is a brief translation of the Sacred Maori Legend concerning this matter. The Queen of the Land (David's wife) watched her husband David (Maori: *Rawiri*, the Wise Man or King), through the trees in the Garden. She saw what a wonderful dancer he was, and what a splendid physique he had. When he sought her congratulations, she alleged that it was improper and sinful for him thus to expose himself before the assembled people. *Rawiri* replied that it was she who was improper and sinful; that their first parents (Adam and Eve) had no clothes and desired none whilst they were innocent, but that clothes came into the world when their first parents became sinful; that it was only innocent people who were fit to be naked and only sinful people who considered nakedness improper. He announced to the assembly that his sinful wife would be forbidden to bear children because she had that day shown herself unfit for reproduction.

With regard to the Maori Legend of traversing Europe on foot, it is worth while quoting two short extracts from a book by Maurice Fishberg² :—

¹ In 2 Samuel xxi, 8, there is a reference to “the five sons of Michal, the daughter of Saul, whom she brought up for Adriel”, but these are, according to a marginal note, her sister's sons. Maori marriage customs are the same.

² *The Jews: A Study of Race and Environment*, the Contemporary Science Series.

“ Historical evidence goes to show that there were already Jews in South Russia before the destruction of the Temple. This has been attested by inscriptions unearthed in various parts of the northern shore of the Black Sea. They are said to have come thither mostly from the Byzantine Empire and also from the Caucasus. In the latter country they have been even before the present era, and there is considerable evidence showing that many Jews have migrated from the Caucasus to South Russia. This puts a completely different aspect on the question of the origin of the Jewish types met with in Eastern Europe ” (p. 192).

“ There remains yet to be described another group of Jews, the *Karaïtes*, who, though they are considered only partly Jews, yet claim that they are the real descendants of the ancient Hebrews. These people are now found mostly in Russia, while small colonies are also found in Galicia, Turkey, and Egypt. They are followers of pure Mosaism, and do not consider the Talmud as authoritative. The founder of this sect was one Anan, who lived at the end of the eighth century. They were at first called *Ananites*, but later adopted the name *Karaïtes* (p. 150).

The New Zealand Maori also had the name *Ka-ra-ite*, which is the equivalent of our Christ (Maori : *Ihu Karaite* is Jesus Christ).

II

ANCIENT GREEKS

The suggestion is sure to be made that the Maori Legends have been influenced—consciously or unconsciously—by the fact that the New Zealand Maori has been under Christian missionary influence for a hundred years. The Maori nobility has never been Christianized, and they say that to accept the suggestion that their Oral Traditions, handed down for

thousands of years, have been copied from or adapted to the Christian Bible, requires even more credulity than to accept the fantastic versions of the Maori Legends promulgated by Christians. It should also be recorded that the Bible has never been translated into the language of the Maori nobility—only into the language of the common people. The nobles hold the view that the Bible is a popular portrayal of certain ethical principles—some of them sound, some of them unsound—arranged for the guidance of the common people, but not acceptable as literal truth by scientists and other evolved and educated persons. As already explained, Maori Secret was limited to the nobility. It occupied much the same place as Latin in the Middle Ages—it was the language of priests, doctors and scholars. In Europe to-day there is a survival of this practice in the use of “Apothecaries’ Latin”—the secret language in which the medical practitioner writes prescriptions—readable by the doctor and by the apothecary, but not by the patient. It is assumed that the lay public would not be benefited by indigestible medical knowledge. Similarly, the Maori nobility held that the people were not sufficiently evolved or improved to be given the Whole Truth in regard to Religion, Science, Sex, Race Improvement, etc. The people were guided by results: the nobility were guided by reason. Philosophy, Science, Research, Theoretical Deduction—all these were matters for the nobility; the people were more interested in other aspects of life: their natural qualifications were different. The people looked up to the nobility because they believed that they would not be told what was at once unwise and untrue. The nobility were the trusted family doctors and family lawyers of the people.

Now, while it is considered that there is sufficient evidence to indicate that the New Zealand Maori had a common origin with the ancient Israelites, the Modern Jews, the Iberians, etc., it is a fact that Maori culture most nearly resembles that of Ancient Greece.

The etymological connexion of the Maori language with Greek cannot be discussed fully here. A few chance words will suffice to indicate what may prove an interesting and profitable study.

GREEK.	MAORI.	MAORI MEANING.
<i>Apollo.</i>	<i>A-poro.</i>	The God of Health, Beauty, and Love.
<i>Aphrodite.</i>	<i>A-poro-ra-ite.</i>	The Goddess of Womanly Health, Beauty, and Love.
<i>Artemis.</i>	<i>Ati-mu.</i>	The Man-woman of the Forest. The Forest Goddess. The Goddess of Hunting, Sport, etc.
<i>Pan.</i>	<i>Pani.</i>	A cross between two different animals. Mother a woman; father a beast of the forest. The Forest God. A Flute-player.
<i>Cybele.</i>	<i>Hi-pe-re.</i>	The Goddess of Bewitchment, an unfaithful lover; infertile.
<i>Hera.</i>	<i>Hera.</i>	The Maternal Deity.
<i>Atlas.</i>	<i>A-tara.</i>	The Strong Man-God—so strong that he withstands pressure from all sides.
<i>Minerva.</i>	<i>Mine-wai.</i>	The Goddess of Wisdom, the Source of Knowledge; Knowledge is always flowing (like water from a spring) from this Goddess.
<i>Aurora.</i>	<i>Au-ro-ra.</i>	<i>Au</i> means the World. <i>Ra</i> means the Sun or Sun-God. <i>Au-ro-ra</i> is The Daughter of the Sun.
<i>Cerberus.</i>	<i>Here-peru.</i>	The Three-headed Beast.
<i>Hebe.</i>	<i>Hipi.</i>	The Goddess of Youth.

An interesting analogy is that of the Greek Dionysus with the Maori equivalent *Tai-o-Nihi*. *Tai* means literally Sacred Man; *o* is *Io*, meaning God; *Nihi*, come to life again. *Tai-o-nihi* was a Superman, who had lived, died, and risen from the tomb, and thus represented the Spirit of Life. He was Himself reincarnated as a God. Thus, when a Maori mother died in child-birth, the child was called *Io-ninihi*—that is a divine child who is a re-incarnation of her mother. Hence the motherless child was to be honoured and loved by all the community.

Other comparisons may be made between Hallelujah and the Maori *Hari-ruia*; tiara and *Tiara*—name for head-dress worn by the nobility in New Zealand, Britain, Peru, Mexico, Persia, Greece, etc., etc.; *Ahriman* and Maori *Ari-mona*—the author of evil (the Maori *Ari-mana* is the Author of Good); *Delilah* with old Maori goddess *Hi-ra-ira*—a woman of the same character as Delilah.

I would here once again refer to the *Outline of History*:—

“The world our grandfathers called ‘Ancient Greece’,” says Mr. Wells, “had arisen on the forgotten ruins of a still more Ancient Greece, in many ways as civilized and artistic, of which to-day we are only beginning to learn through the labours of the excavator. But the newer Ancient Greece, of which we are now telling, still lives vividly in the imaginations and institutions of men because it spoke a beautiful and most expressive Aryan tongue akin to our own,

and because it had taken over the Mediterranean alphabet and perfected it by the addition of vowels, so that reading and writing were now easy arts to learn and practise, and great numbers of people could master them and make a record for later ages.¹

“Now this Greek civilization that we find growing up in South Italy and Greece and Asia Minor in the seventh century B.C., is a civilization differing in many important respects from the two great civilized systems whose growths we have already traced, that of the Nile and that of the Two Rivers of Mesopotamia. These civilizations grew through long ages where they are found; they grew slowly about a temple life out of a primitive agriculture; priest kings and god kings consolidated such early city states into empires. But the barbaric Greek herdsmen raiders came southward into a world whose civilization was already an old story. Shipping and agriculture, walled cities and writing were already there. The Greeks did not grow a civilization of their own; they wrecked one and put another together upon and out of the ruins.

“To this we must ascribe the fact that there is no temple-state stage, no stage of priest kings, in the Greek record. The Greeks got at once to the city organization that in the east had grown round the temple. They took over the association of temple and city; the idea was ready-made for them . . . We have already said that the social structure of the primitive Aryans was a two-class system of nobles and commoners, the classes not very sharply marked off from each other, and led in warfare by a king who was simply the head of one of the noble families, *Primus inter pares*, a leader among his equals.”

Mr. Wells pointed out that “It was the nobles and free commoners, two classes which, in some cases, merged into one common body of citizens, who constituted the Greek state.” “This,” he says, “is a social structure differing widely from that of the Eastern monarchies. The exclusive

¹ Vowels were less necessary for the expression of a Semitic language. In the early Semitic alphabets only *a*, *i*, and *u* were provided with symbols, but for such a language as Greek, in which many of the inflectional endings are vowels, a variety of vowel signs was indispensable. (Note by H. G. Wells.)

importance of the Greek citizen reminds one a little of the exclusive importance of the children of Israel in the later Jewish state, but there is no equivalent on the Greek side to the prophets and priests, nor to the idea of an over-ruling Jehovah.

“Another contrast between the Greek states and any of the human communities to which we have hitherto given attention is their *continuous and incurable division*.”

This was a condition of affairs which prevailed among the New Zealand Maori and which constituted one of the reasons for their being overwhelmed by the Europeans.

Speaking in regard to dances and legends, Mr. Wells says (pp. 85-6) :—

“Neolithic man has been making his slow advances age by age for 7,000 or 8,000 years before the metals came. By that time his social life had developed so that there were men of various occupations and men and women of different ranks in the community. There were men who worked wood and leather, potters and carvers. The women spun and wove and embroidered. There were chiefs and families that were distinguished as leaderly and noble; and man varied the monotony of his herding and wandering, he consecrated undertakings and celebrated triumphs, held funeral assemblies, and distinguished the traditional seasons of the year, by feasts. . . . At his feasts there were individuals with a gift for ‘playing the fool’, who did so, no doubt, to win the laughter of their friends, but there was also another set of men, of great importance in their time, and still more important to the historian, certain singers of songs and stories, the bards or rhapsodists. These Bards existed among all the Aryan-speaking peoples; they were a consequence of, and a further factor in, that development of spoken language which was the chief of all the human advances made in Neolithic times. They chanted or recited stories of the past, or stories of the living chief and his people; they told other stories that they invented; they memorized jokes and catches. They found and seized upon and improved rhythms, rhymes, alliterations, and such-like possibilities latent in language; they probably did much to elaborate and fix grammatical forms. They were the first great artists of the

ear, as the later Aurignacian rock painters were the first great artists of the eye and hand. No doubt they used much gesture; probably they learnt appropriate gestures when they learnt their songs; but the order and sweetness and power of language was their primary concern.

“And they mark a new step forward in the power and range of the human mind. They sustained and developed in men’s minds a sense of a greater something than themselves, the tribe, and of a life that extended back into the past. They not only recalled old hatreds and battles, they recalled old alliances and a common inheritance. The feats of dead heroes lived again. A new thought came into men’s minds, the desire to be remembered. Men began to live in thought before they were born and after they were dead.

“Like most human things, this bardic tradition grew first slowly and then more rapidly. By the time bronze was coming into Europe there was not an Aryan people that had not a profession and training as bards. In their hands language became as beautiful as it is ever likely to be. These men were living books, man-histories, guardians and makers of a new and more powerful tradition in human life. Every Aryan people had its long poetical records thus handed down, its sagas (Teutonic), its epics (Greek), its vedas (Old Sanskrit). The earliest Aryan people were essentially a people of the voice. The recitation seems to have predominated even in those ceremonial and dramatic dances and that ‘dressing-up’ which amongst most human races have also served for the transmission of tradition.”¹

Later Mr. Wells has the following note (page 175):—

“It seems probable that in the Athenian population among all the Greek cities the pre-Aryan strain was unusually strong. This dark strain was subtle, artistic, creative—Cnossos witnesses to that; but it had no great courage of the mind; it was afraid of the stars and of life. Whenever that strain is found in any race, there is to be found also thoughts and legends of sacrificial murders.

¹ The Aryans developed their languages and their ballads and epics between 10,000 B.C. and the historical period. Very much later in time, probably within the last 3,000 years, the nomadic Mongolian peoples of Asia began to develop their Ural-Altaic speech, under similar conditions, by similar poetic uses. Later we shall note the presence of bards at the court of Attila the Hun. (Note by H. G. Wells.)

“ And perhaps also indigenous to the Greek soil (?), rooted deeply there in the time of the world-wide ancient heliolithic culture, were religious dances. Such dances we can trace from the Atlantic to Peru. There is a drawing in a Spanish cave at Cogul, near Ebro, which is supposed to represent a later palæolithic ritual dance. There is little evidence of the primitive Aryans engaging in religious dances. But running through the rural life of Greece was the tradition of a dressing-up and a dancing and chanting associated with the worship of another god, who is killed and lives again as a part of the ceremonies, the god Dionysus.” (Maori : Tai-O-Nihi.)

It is interesting to note that Professor Gilbert Murray thought several of the phrases used in the section on Greek Thought and Literature (*Outline of History*) “harsh and unjust”. Professor Murray objected to the parallelism with a twentieth century crowd. “What I want you to do,” he wrote (see page 174), “is to take them at the level of the people round them and before them and see how they differ. For example, the first thing that strikes one is that they use all their powers for a different purpose than most peoples : For intellectual and artistic things. No more enormous words here to glorify divine kings ; no private splendour, no luxury, but a wonderful output of art, poetry, philosophy, and—within limits—science. . . The greatness of Greece comes out only in the art and literature and thought ; not in the political and social history—except in dim flashes. By all means emphasize clearly to start with that the Greeks of, say, the ninth century, were practically savages, and those of even the sixth and in places right on to the fifth and fourth were in many things on the ‘Lower Cultures’ level. Clothes like Polynesians ; tools very poor ; religion . . . fragments of the Polynesian all about, when you got outside the educated Attic world. But the characteristic is that, on this very low level, you have extraordinary flashes of very high inspiration, as the poetry and art and philosophy witness. Also, an actual achievement in social life—what one calls ‘Hellenism’, i.e. Republicanism, simplicity of life, sobriety of thought, almost complete abolition of torture, mutilation, etc., and an amazing emancipation of the individual and of the human intellect. It is impossible to speak, really, of the

‘Greek view’ of anything. Because all the different views are put forward and represented ; polytheism, monotheism, atheism ; pro-slavery, anti-slavery ; duty to animals, no duty to animals ; democracy, monarchy, aristocracy. The characteristic is that human thought got free. (Not absolutely, of course ; only to an amazing extent.) This emancipation was paid for by all sorts of instability ; awful political instability, because stability in such things is produced exactly by the opposite—a long firm tradition and cohesiveness.

“ It is not fair to say I idealize the Athenian mob ; see, for example, my *Euripides and his Age*. But I don’t think it was like our music-hall mob. It was much more artistic, much more intellectual and yet more primitive, more indecent but less lascivious ; more capable of atrocious misconduct ; also probably more capable of idealism. But we don’t really know much about the crowd. It is only a hostile background against which the philosophers and poets stand out. There was no ‘city mob’, as in Rome. They were nearly all small farmers or craftsmen. I can’t help thinking that their badness was more like the faults of a superior South Sea Islander than like the viler side of the ‘crowd’ to-day.”

A comparison with the Egyptians is also interesting to consider at this point. In a special article entitled “The First Civilization : 10,000 to 9,000 Years Ago”, contributed to Hutchinson’s *History of the Nations*, Professor Sir Flinders Petrie has the following comparative note regarding the New Zealand Maori :—

“ When we try to picture to ourselves what the position of these people of the first civilization must have been, it seems that the Maori would give us the nearest living comparison. The free use of canoes and shipping ; the habit of fishing in Egypt with harpoon, and with the Maori nets and hooks ; the finely wrought hard stone maces in Egypt, and the Maori stone clubs ; the fondness for elaborate linear geometrical ornament on the pottery in Egypt, and the Maori carving and tatuing ; the use of combs ; the keeping of small sacred images wrapped in cloths ; the sacred places, the quarrelling tribes, the fortified towns—in all of these the levels of culture seem closely alike, as preserved to us in the tales of the Maori

mythology. If the Maori seems perhaps in advance in his elaborate woodwork (needful in the wetter climate) and minute carving, of which the evidence does not remain in the first Egyptian civilization, on the other hand the Egyptian in even the first period did much finer and more skilful work in flint-flaking. The Egyptian slate palettes, shaped like animals, began at a much higher level than they continued, and are quite equal to any such figures of the Maori."

The decorative designs in the prehistoric Egyptian pottery are identical with those of ancient Maori art; their connexion with Greek and Cretan is well known.

A note should also be made of the fact that the New Zealand Maori had a "Double Axe" (or Mace). Really it was a stone phallic symbol, its form representing a combination of the male and female Sacred Life-Symbols. It has not yet been compared with the Cretan double axe, nor with the double axes of America. The name of the Maori double axe was *Po-ke-rua*. The ordinary axe is called in Maori *Toki*—meaning to cut or knock. *Po-ke-rua* means in Maori: *po*, something which is invisible or hidden; *ke*, the instrument or means whereby this something is produced from its hiding; and *rua*, double or twin. But actually *po-ke* in Maori means virility, fertility, creative ability; hence it stands for the *membrum virile*, and is either male or female; when both are intended, *rua* is added. Thus to call this emblem a "double axe" is just as misleading as to call the cross a "double stick".

Etymologists might find it useful to compare the Maori word *po-ke* with the Swedish *poka*, and the old English *poke*.

It should be noted that the Maori *po-ke-rua* did not have an ordinary handle, and had no hole in the centre. A vine was bound round the grooved middle, and the two ends of this vine were twisted together to form a holder for the officer in charge of the symbol. It was his ensign of authority, and such officer was a Sacred Man—an instructor in the science of Race Cultivation. The *Po-ke-rua* was rarely his Mace.

Under Crete in the *Encyclopedia Britannica* (11th edition) there is the following note:—

"Bactylus" was the stone swallowed by Saturn, thinking

it was his son, the Cretan Zeus. A special form of this Bactylic cult in Minoan Crete was the representation of the two principal divinities in their fetish form by double axes. Shrines of the Double Axe have been found in the Palace of Cnossus itself, at Hagia Triada, and in a small palace at Gournia, and many specimens of the sacred emblem occurred in the cave Sanctuary of Dictæ, the mythical birthplace of of the Cretan Zeus. Complete scenes of worship in which libations are poured before the Sacred Axes are, moreover, given on a fine painted sarcophagus found at Hagia Triada. The same cult survived to later times in Caria in the case of Zeus Labrandeus, whose name is derived from "Labrys", the native name for the double axe, and it had already been suggested that the Cretan "Labyrinthos" was from a kindred form of the same word. The discovery that the great Minoan foundation at Cnossus was at once a palace and a sanctuary of the Double Axe and its associated divinities has now supplied a striking and overwhelming confirmation of this view. We can hardly hesitate to recognize in this vast building, with its winding corridors and subterranean ducts, the "Labyrinth" of later tradition.

There is also a note under "Aegean Civilization": The religion was a cult of the Divine Principle resident in the dominant features of Nature (sun, stars, trees, mountains), and controlling fertility. This cult passed through an aniconic stage, from which fetishes survived to the last, these being rocks or pillars, trees, weapons (e.g. the "bipennis" or double war-axe, shield, etc.).

See also *The Tomb of the Double Axes and Associated Group*, by Sir Arthur Evans, and other literature on the subject.

The *Tiara* should also be traced in different countries. There would seem to be practically no difference between the head-bards worn by the ancient Maori nobility and those worn by the prehistoric Greeks and Cretans. As already explained, in Maori *tia* means a tie or band, and *ra* means royal or noble or sacred (from *Ra*, the Sun). The decorative designs on the Maori *tiara* were the Male Life-Symbols, that is, the generation triangle, and apparently from this later came the laurel-wreath, when the simple male symbol came to be disguised by these leaves. In Maori carving and

tattooing, etc., the “wreath” is composed definitely of the repeated male life-symbol. Some etymologists trace *tiara* to the Ancient Persian, which brings us very near the Maori claim that the *tiara* came from Ancient Assyria.

Etymologists should also investigate the connexion between *Tutankhamen*, *Teutonic*, and *Tutanekēi* (Maori name), and trace the relationship of the Maori titular deity *Tu* with these and other words.

The words *Angle*, *Ankle*, *Anchor*, *Anker*, *Anchorite*, *Ankh* (Egyptian) should be compared with the Maori word meaning the pelvic angle or bend (or cave) of the body (*Anga*), and the etymological relationship should be traced in different languages.

It should be remembered, however, that the Europeans who reduced Maori to European writing, were sometimes astray in their pronunciation—e.g. the vowel *a* is in Maori frequently pronounced more like the *u* in *huckster*, then like the vowel in *päss*—that is the Maori word *Haka* (war-dance) is pronounced Hūka. The Maori letter which European scholars have represented by *WH* is correctly represented by *F*—in fact, the pronunciation of this Maori letter like the first consonant in *whack* is a European corruption. The Maori language has been classified by Tregear and other scholars as a Vedic Sanscrit, hence it goes much further back than the Latin and Greek roots. Actual Maori roots linger in some modern English words, which, unfortunately, have come to be regarded as obscene. But these very words, to the Maori eugenist, were the most sacred words in the language—to him they meant Holy Matrimony, or, rather, the Sacred Reproduction of the Race. We cannot re-use them till our minds have been cleansed and disinfected.

III

GREEK DANCES

The following extracts are taken from the English translation of Gaston Vuiller's *History of Dancing* (1898), and are quoted in extenso by kind permission of the publisher (Wm. Heinemann, Ltd.). In his introduction and

first chapter, dealing with Dancing among the Egyptians, Hebrews, and Greeks, the author says that, as early as 2545 B.C. we find traces of the choregraphic art, Hieratic dances, bequeathed by the priests of Ancient Egypt, were held in high honour among the Hebrews.

But no antique race gave themselves up so eagerly to the art as the Greeks. The word "dancing" gives us but a feeble idea of their conception of the art. With them it was *Nomas* or *Orchesis*, the art of expressive gesture, governing not only the movement of the feet, but the discipline of the body generally, and its various attitudes. Gait, movement, even immobility, were alike subject to its laws. To them it was, in fact, a language, governing all movements, and regulating them by rhythm (p. x).

As we have already pointed out in our introduction, the art of dancing had its dawn under an Egyptian sky.

In sacred pageants dating back to the very beginnings of history, dancing makes a vague appearance as an expression of the immutable order and harmony of the stars. Its earliest movements, as in the cadenced swingings of the censer, rocked the shrines of the gods. Its first steps were guided by priests before the great granite sphinxes, the colossal hypogea, the monstrous columns, and high pediments of their temples.¹

The mysterious grandeur of these sacred dances, symbolizing the harmony of the stars, charmed the spirit of Plato. Castil-Blaze, our contemporary, tells us that when one of these astronomical dances took place, the altar in the centre of the Egyptian temple stood for the orb of day, while dancers representing the signs of the zodiac, the seven planets, the constellations, performed the revolution of the celestial bodies around the sun.

¹ In assigning the origin of dancing to Egypt, I speak only of such dances as have left any trace behind. But it is certain that dancing was born with man, and that from the beginning it has been allied to gesture. Lucian wrote long ago: "We are not to believe that saltation is of modern invention, born recently, or even that our ancestors saw its beginning. Those who have spoken with truth of the origin of this art affirm that it takes its birth from the time of the creation of all things, and that it is as old as Love, the most ancient of the gods." A modern writer, Bernardin de St. Pierre, says: "Pantomime is the first language of man; it is known to all nations: it is so natural and so expressive that the children of white parents learn it rapidly when they see it used by negroes."

Apis, the black bull, strange and divine, with the snow-white forehead, and the scarabaeus on his tongue, fed by naked priestesses from vessels of ivory, was honoured by special dances. Even the grief caused by his death was expressed in funeral ballets.

Ritual dances, a legacy of the priests of ancient Egypt (?), were highly esteemed by the Hebrews. Moses caused a solemn ballet to be danced after the passage of the Red Sea. David danced before the ark of the covenant :

“Praise the Lord with the sound of the trumpet,” says the Scripture, “praise Him with the psaltery and harp ; praise Him with the timbrel and the dance.”

The choir of the temple of Jerusalem, like those of all other Hebrew temples, was reserved for dancing. It formed a sort of stage, where the Levites, a sacred tribe, sang as they danced to the sound of stringed and wind instruments.

The Hebrews were also familiar with less serious dances, performed at public ceremonies by the virgins of Israel. We learn in the Book of Judges that the daughter of Jephthah met her father with players of timbrels and with dancers. The Book of Kings tells how women came out of all the cities of Israel, singing and dancing to the sound of cytheras, flutes, and tabrets, when David had slain Goliath the Philistine. The daughters of Shiloh were engaged in a joyous dance when the young men of Benjamin carried them off. The Maccabees instituted dances in honour of the restoration of the Temple, and Judith, bringing back the head of Holofernes, was welcomed by dancers.

Most of the Psalms show traces of the religious dances of the Hebrews. They performed these dances at three great festivals : the Feast of May, the Feast of Harvest, and the Feast of Tabernacles. Of these the last was the most imposing. They also danced around the golden calf.

We have already remarked that no people of antiquity were more addicted to dancing than the Greeks. “So much,” said Galen, “do they give themselves up to this pleasure, with such activity do they pursue it, that the necessary arts are neglected.”

We have also stated that in Greece dancing was an actual language, interpreting all sentiments and all passions.

Aristotle speaks of saltators whose dances mirrored the manners, the passions, and the actions of men. So that in his time—that is to say, about three hundred years before the Augustan era—there were mimetic dances among the Greeks. Here, too, as in Egypt and in Palestine, dancing always held a prominent place in religious ceremonial. It was even included among gymnastics, and was accounted a military exercise.¹

In the time of Aristophanes it was prescribed by Physicians. It gave charm to banquets and animation to every festivity. The Athenian festivals, in which dancing was a feature, were innumerable. In addition to the Pythian games, we hear of the Nemæan, and the Isthmian; the Agraulia, held in honour of the daughter of Cecrops, the feasts of Adonis, and of Ajax, the Aloa, rustic rejoicings in honour of Ceres, the Amarynthia, in honour of Diana. We note, further, the Amakeia of Castor and Pollux, the Androgeonia, or funeral feasts, the festivals of Bacchus or Anthesteria, the Apaturia of Jupiter and Minerva, and others sacred to Pallas, Æsculapius, Diana and Apollo, the Boreasmi, the object of which was to appease Boreas, the Feast of Oxen, the Feast of the Earth, the Feast of Strange Gods, the Feast of Citizens killed in Battle, the Feast of the Muses, the Celebration of the victory at Marathon, the Feast of Naxon, the Triumph of Pallas over Neptune, the Feast of Craftsmen, the Feast of the Morn.

All the Feasts of Bacchus began with dances and rhythmic leaping. According to Strabo, no sacrifice was offered in Delos without dancing and music. The very poets danced as they sang or recited their verses: whence they came to be called “dancers”. Lucian consecrated a dialogue to the art. Pindar gives Apollo the title of the Dancer. Simonides said: “Dancing is silent poetry.”

Homer thought so highly of the art that in the *Iliad* he

¹ “The Greeks applied the term ‘dancing’ to all measured movements, even to military marching.” (Butteux.)

The wonderful legislator, Lycurgus, attached the highest importance to dancing. He established many exercises for the physical training of warlike youth, and among these dancing had a foremost place.

The education of the Spartans in particular consisted of an incessant bodily training; and “they danced” in advancing upon the enemy.

gives it the epithet "irreproachable". It played an important part in the Pythian games, representations which may be looked upon as the first utterances of the dramatic Muse, for they were divided into five acts, and were composed of poetic narrative, of imitative music performed by choruses, and, finally, of dances. Such, at least, is Scaliger's opinion. Lucian assures us that if dancing formed no part of the programme in the Olympian games, it was because the Greeks thought no prizes could be worthy of the art. At a later period, however, the Colchians admitted it into their public games, and this custom was generally adopted by the Greeks, the Romans, and nearly all other nations.

In his odes Anacreon reiterates that he is always ready to dance. Plato smiled to see Socrates stand up with Aspasia. Aristides danced at a banquet given by Dionysius of Syracuse.

Homer says that Vulcan, to please the gods, who loved dancing, forged some golden figures that danced of themselves.

In his picture of an ideal republic, Plato insists on the importance of music, for the regulation of the voice, and of the importance of dancing, for the acquisition of noble, harmonious and graceful attitudes.

The Greeks danced everywhere and on any pretext. They danced in the temples, the woods, the fields. Every event of interest to the family, every birth, every marriage, every death, was the occasion of a dance. The returning seasons were welcomed with dancing, and harvest, and the vintage. Was it not while dancing at a festival of Diana that the beautiful Helen was carried off by Theseus and Pirithöus? Dancers, treading an intricate measure, imitated the endless windings of that devious labyrinth whose liberating clue Ariadne gave to Theseus.

Cybele, the mother of the Immortals, taught dancing to the Corybantes in Greece upon Mount Ida, and to the Curetes

¹ "Homer describes a dance like that which Daedalus invented for Ariadne. Meursius, who calls it *γέρανος*, attributes its invention to Theseus, about 1300 years before the Augustan era. In the midst of the dancers (says Homer) were two saltators who sang the adventures of Daedalus, supplementing their singing by gestures, and explaining in pantomime the subject of the whole performance; for which reason, doubtless, the saltators were set in the centre of the dancers." (De Laulnaye, *De la Saltation Théâtrale*.)

in the island of Crete.¹ And it was in Greece that Apollo, by the mouth of his priestesses, dictated choregraphic laws, even as he revealed those of music and of poetry.

“Vulcan, the lame god,” says Homer in the *Iliad*, “engraved on the shield of Achilles such a dance as Daedalus had composed for Ariadne of the abundant tresses, and had revealed at Cnossus. Here were to be seen young men and maidens holding each others’ hands as they danced with cunning and rhythmic steps. The girls wore nothing but a drapery of the lightest texture; the young men, all ashine with the oil rubbed in at the gymnasium, had tunics of a stouter material. From their silver baldricks hung swords enriched with gold; and their companions had wreathed their brows with garlands of flowers. First they danced in a ring, imitating the circular motion of the potter’s wheel, when, seated on his stool, he tries it, before making it turn rapidly. Then, breaking up the circle, they formed various figures. Round them was a great concourse of people, and in their midst were two saltators, who, with skilful gestures, executed a special dance, interspersed with songs.”

Priapus, one of the Titans, educated the god of war; before instructing him in swordmanship, he taught him how to dance.

The Heroes followed the example of the gods.

Theseus celebrated his victory over the Minotaur with dances. Castor and Pollux created the Caryatis, a nude dance performed by Spartan maids on the banks of the Eurotas. The Thessalians gave their magistrates the title of “Proörchesteres”; that is to say, “dance leaders”.

The nation raised a statue to Elation for having danced the war-dance well. Sophocles danced round the trophies taken at the battle of Salamis, accompanying himself on the lyre.

Dancing lent its charm to the banquets of ancient Greece, as is shown by Homer in the eighth book of the *Odyssey* and by corroborative authors. Socrates and Plato eulogized the art. Athenæus tells us that Antiochus and Ptolemaeus practised it with ardour, and sometimes publicly. Æschylus

¹ “Certain authors give the name *ἐνόπλιος* or ‘armed’, to the dance of the Curetes. This dance was instituted by Rhea to prevent Saturn from hearing the cries of Jupiter in his cradle. The priests of Cybele were called Ballatores.”

and Aristophanes danced in public in their own plays. According to Cornelius Nepos, Epaminondas was a proficient dancer. Philip of Macedon married a dancer, by whom he had a son who succeeded Alexander. Nicomedes, King of Bithynia, was the son of a dancing-girl. Aristodemus, a celebrated dancer, was sent as an ambassador to Philip of Macedon.

This art was so esteemed in Greece that chorus-masters or leaders were recruited among the first citizens of the commonwealth ; they always presided over the festivals in which gods and heroes were honoured.¹

The Greeks called skilful dancers the sages of the foot and of the hand, because their gestures expressed the mysteries of Nature.

Athenaeus declared that the Arcadians were always a wise people, because they practised the art of dancing up to the age of thirty. The best Greek dancers were, indeed, recruited among the Arcadians.

Among the Greeks, the limbs and the body spoke.

"Strategy sprang from the Pyrrhic and other warlike dances," says Elie Reclus.

Paintings upon vases, bas-reliefs of marble, of stone, of brass, the Tanagra statuettes, in their grace and purity of form, have transmitted to us (as have also ancient poets and authors) the different formulæ of the Greek dances. These, very numerous indeed, were all derived from three fundamental types : the sacred, the military, and the profane.

The sacred dances must have been inspired by Orpheus on his return from Egypt ; their grave and mysterious style long preserved the impress of their origin. According to Professor Desrat, they had much in common with the Branles and Rondes of the Middle Ages. Their nomenclature is extensive. We shall mention only the most important, those around which the secondary dances grouped themselves. They are :—

The Emmeleia.

The Hyporchema (or Hyporcheme).

The Gymnopædia.

The Endymatia.

¹ "Homer describes a warrior taunted as follows : 'Meriones, good dancer as you are, this spear would have slain you if . . .'" (*Iliad*, xvi, 603.)

The Emmeleia was the class-name of a group of dances essentially sacred.

According to Plato, this group had that character of gentleness, gravity, and nobility suitable to the expression of the sentiments with which a mortal should be penetrated when he invoked the gods. But this dance, which was marked by extraordinary mobility, had also a heroic and tragic cast. It set forth grace, majesty, and strength. It produced a deep effect upon spectators.

Orpheus, from his recollections of the priestly ceremonies of Sais and of Colchis, transmitted the laws of choregraphy to Greece. But the strains of his enchanted lyre must have modified the primitive cadences, creating new rhythms, and movements more in accord with the genius of the race to whom he revealed them. Nor were the Greeks slow to surpass their masters. The Emmeleia embraced (according to Butteux, Desrat, and others) several dances of a tragic cast, and was danced without the support of a chorus or of the voice.

The Hyporchama, on the contrary, while retaining, as did all the Egyptian and Grecian dances, an eminently religious character, was accompanied by the chorus.

The Gymnopaedia were dances specially favoured by the Lacedaemonians in their festivals of Apollo. The performers were naked youths, singing, dancing, and wearing chaplets of palm. Their performance often served as a preliminary to the Pyrrhic Dance.

According to Athenaeus, the Gymnopaedia had features in common with a dance called the Anapale, wherein the dancers simulated (as in the Pyrrhic) the movements of attack and defence.

In the Endymatia the actors wore their most brilliant tunics. Performed at public and private entertainments, these dances sometimes lost their sacred character.

All other dances were derived from the fundamental types already mentioned, and were more or less connected with sacred rites. They were sometimes peculiar to one province or city. They celebrated a god, a victory, some memorable deed. The Dionysia were sacred to Bacchus. The Iambic Dance, according to Athenaeus, were dedicated to Mars

by the Syracusans. The Caryatis were specially appropriated to Diana. Lucian tells us that it was danced by Lacedaemonian girls in a Laconian wood consecrated to that goddess. Taught by Castor and Pollux, it was used at marriages. It came to be in time the dance of innocence; the young men and maidens of Sparta danced it naked, in circles or in graceful lines, before the altar of the goddess.

The Callinic, diversified by hymns, celebrated one of Hercules' victories.

The invention of the Cnossia, performed in honour of Theseus, was ascribed to Daedalus. In this Daedalian dance the girls wore chaplets and the young men golden swords and shields. It had a warlike character. The intention of the Ionic Dance is uncertain. We know that it was dedicated to Diana.

The Charitesia, a dance in honour of the daughters of Jupiter, the Graces or Charites, was a favourite with the Bœotians. It was a slow and measured dance, performed at night by priestesses dedicated to the service of the Graces.

The women who celebrated Diana in the Purple Dance wore tunics of that colour.

In the Hormos, another dance in honour of Diana, all the youth of Sparta met. Here, as in the Gymnopaedia, the two sexes danced unclothed, but without offence to modesty, their attitudes being chaste and beautiful. This national dance wound in a brisk and spirited fashion through the public streets, led by a young couple. Gesture and voice animated its movements. It had points of resemblance to our modern Branle. Its rhythmic steps were directed now in an easterly, now in a westerly, direction; for which reason Butteux considers it to have been an astronomical dance.

The astronomic dance of the Egyptians probably inspired the strophes and antistrophes of the early Greek tragedies, in which the choruses executed a circular measure to the sound of instruments from right to left, to express the celestial motions from east to west, and then reversed the movement at the antistrophe, to represent the motion of the planets. These rhythmic advances and retrogressions were interrupted by pauses,¹ the Epodes, during which the chorus sang. The

¹ The pauses in the Maori dances are for the practical purpose of allowing the dancers to get their "second wind".

Epodes symbolized the immobility of the Earth, the revolutions of which were unknown to the early astronomers.

For a long period the only form of worship among the Indians was dancing, accompanied by singing. In this fashion they adored their gods, the sun and moon, at their rising and setting. These songs and dances took the form of lamentations during eclipses.

The Hormos, with its seemingly Egyptian character, was instituted by Lycurgus. Plutarch relates that the nudity of the women who took part in it having been made a reproach to the legislator, he answered : " I wish them to perform the same exercises as men, that they may equal men in strength, health, virtue, and generosity of soul, and that they may learn to despise the opinion of the vulgar."

The Orphic Dances celebrated the courage of Castor and Pollux, and their distant expeditions.

With these sacred dances we may conveniently class others, infinitely varied, which accompanied funerals and processions. In the former case, the entire community, keeping step and singing hymns, escorted the funeral victims to the altar. Before the *cortège* went the chief priest, dancing. Sometimes the mourners were clothed in white. At the head of the party marched groups, who danced to the sound of the instruments reserved for these solemnities ; interrupting their dancing at intervals, they sang hymns in honour of the defunct. Then came the priests and the keeners, old women dressed in mourning, and hired to simulate grief and tears.

According to Plato, relatives and friends of the deceased were allowed to take part in funeral dances, although as a rule in religious ceremonies dancing was confined to professionals.

Butteux relates that the young people of both sexes in a funeral procession were crowned with cypress, and that at one time it was customary for a person to precede the *cortège*, wearing the clothes of the defunct, imitating him, and characterizing him in terms sometimes eulogistic, sometimes satirical.¹

¹ Funeral dances were especially brilliant when they celebrated a man famous by his birth, his preferments, or his fortune. Then all who took part in the ceremony were clothed in white and crowned with cypress. Fifteen girls danced before the funeral car, which was surrounded by a band of youths. Priests sang the accompaniment of the dances. Women keeners, draped in long black cloaks, closed the procession.

Military dances, not so numerous as the sacred, but prescribed by law, held a prominent place in the education of youth.

“To those aware of the importance attached by the Greeks to physical education, their military dances need no explaining. To gain and to keep as long as possible,” says Professor Desrat, “agility, suppleness, strength, vigour—this, in a few words, was what the Greeks aimed at in their bodily exercises.

“It was by dancing in their fighting gear,” he goes on to say, “that the Greeks, a nation of heroes, trained themselves in the art of hand-to-hand combat. Does not the dancing step with which they advanced in war suggest our ‘balance’ step? Is not the latter (with its successive hopping first upon one foot and then upon the other) itself a sort of dance? We may add that many movements of our bayonet exercise recall those of Greek military dances.”

Plutarch testifies: “The military dance was an indefinable stimulus, which inflamed courage and gave strength to persevere in the paths of honour and valour.”

These martial dances fall into two principal groups: the Pyrrhic and the Memphitic.

According to some authorities, the Pyrrhic Dance, a sort of military pantomime, was instituted by Pyrrhus at the funeral of his father Achilles. Others ascribe the honour of it to a certain Pyrrhicus, a Cretan or a Lacedaemonian. Others, again, derive the word from the Greek $\pi\upsilon\rho$, fire, because of the fiery and devouring energy exhibited by its dancers. Pindar derives it from $\pi\upsilon\rho\alpha$, a funeral pile, and asserts that Achilles first danced it on the occasion of the cremation of Patroclus. And there are some who hold that Minerva was the first to dance it, in commemoration of the defeat of the Titans, and that she afterwards taught it to the Tyndaridæ.

It is certain that this dance was especially used in the Panathenaea, a festival in honour of Minerva, and was performed there by young men and maidens. Xenophon even describes it as having been danced by one woman alone. Apuleius indicates its various steps and movements.

The uncertain etymology of its name goes to prove the great antiquity of this dance. Highly esteemed by their forefathers, it lingers to this day among the Greeks. It was by no means entirely a man's dance. The Amazons excelled in it; the women of Argos, of Sparta, and of Arcadia engaged in it with ardour.

According to Plato, the Pyrrhic Dance¹ consisted of those movements of the body by which we avoid blows and missiles; springing to one side, for example, leaping back, stooping. It also simulated offensive movements, the posture of a warrior letting fly an arrow, the hurling of a spear, the manipulation of various kinds of weapons.

The Pyrrhic Dance retained its warlike character for a long time, but was merged at last in the rites of Bacchus, whose thyrsus and reeds displaced the shield and spear.

The Memphitic Dance was in many respects akin to the Pyrrhic . . .

From time immemorial, scenes from life have been represented by pantomimic dances.²

In the Karpaia, for example, the dancer imitated a labourer sowing his field and attacked by enemies who, despite his

¹ The Greeks had several kinds of Pyrrhic Dances, the names of which varied with the character of the performance.

The Hyplomachia imitated a fight with shields.

The Skiamachia was a battle with shadows.

The Monomachia was an imitation of single combat given according to Athenaeus, at banquets.

Xenophone describes a martial dance performed for the Paphlagonian delegates by two Thracians, their steps, attitudes, and blows keeping time to the music of flutes. After a desperate struggle one of the two fell, and was carried away by his friends. The victor sang a song of triumph, and confiscated the arms of his opponent. The lookers-on cried out, thinking the Thracian really dead. But it was merely a game.

² Cassiodorus attributes the institution of pantomime to Philistion; Athenaeus assigns it to Rhadamanthus or to Palamedes. Pantomimists were distinguished by means that varied among the different people of Greece. The most respectable of them were called Ethologues; this word, derived from *ἦθος* and *λόγος*, signifies painters of manners. One of the most celebrated of the Ethologues was Sophron, a native of Syracuse. The moral philosophy of these mimes was so pure that Plato on his death-bed kept a copy of the poems of Sophron under his pillow. The Greek pantomimists depicted the emotions and the conduct of man so faithfully, that their art served as a rigorous censorship and taught useful lessons. The pieces that they acted were called *ὑπόθεσεις*, or moralities; these differed essentially in character from the *παίγνια*, or farces, designed only to provoke laughter. To those mimes who played on the stage the Greeks gave the generic name of *θυμελικοί*. The Athenians in particular were distinguished for the excellence of their stage. (*De Lulnaye, De la Saltation Théâtrale.*)

courageous defence, seized and carried him off with his plough.¹

In the Komastike, two opposed lines of warriors met in a sham fight. The attitudes of the Poiphygma inspired terror. The Lion Dance figured the majesty and strength of the lion. The Podismos showed a retreat and the pursuit of the vanquished after a battle. The Polemic resounded with the clang of shields and spears, to which succeeded a very sweet music of flutes.

In the Cheironomia, one of the oldest of Greek dances, the dancer engaged in combat with an imaginary enemy. According to Hippocrates, this dance was one of the most highly esteemed of the physical exercises used by the disciples of Pythagoras. In the Opoplaea, impassioned dancers, inspired by warlike music, flung and twisted themselves about, celebrating a victory. . . .

Greek dances were directed by certain functionaries, who beat time, directing not only the musical cadence of the piece, but also the pace and manner in which the action evolved itself. Now they hastened, now they delayed movements, to bring out finer gradations of meaning. They wore sandals of wood or iron, differing in thickness of sole according to the effects to be produced. Lively music they accompanied by a clinking together of oyster or other shells,² held in the hand, and used more or less as the Spaniards use their castanets—which last are probably a survival of the Greek contrivance mentioned.³

IV

NATIVE DANCES

In his book, *Among the Ibos of Nigeria*, Mr. George T. Basden, M.A., F.R.G.S., gives (pp. 131–4) one of the few vivid descriptions of native dances :—

¹ This dance, half rustic, half warlike, was peculiar to the Magnesians, from καρπός, fruit or seed.

² As a matter of fact the New Zealand Maori uses shells as castanets and dried calabashes as cymbals or tambourines for the dances, and has done so from time immemorial.

“Dancing is the great national pastime, and it is practised by everybody capable of movement. There are many forms—for boys, for girls, for men, and for women and for mixed companies, the last being more especially associated with religious observances and festivals. It is the religious element which distinguishes the set forms of dancing from those which are the outcome of the emotions.

“The stereotyped set dances are all performed by professional men, and they are very elaborate and extraordinarily difficult and exhausting. The movements are perfectly rhythmic, and the time is set by music. The instruments are crude but effective. One youth grips in each hand a carafe-shaped calabash (*arwyarv*) surrounded by flounces of cowrie shells, and these are rattled with methodical vigour, producing a sound not unlike the backwash of waves on a shingly beach. Another youth hugs closely under his left arm a clay pot from ten to twelve inches in diameter. It has two holes, one at the top of the neck, the other in the side. To make music the performer beats sharply upon the mouth with the open palm of his right hand, the left hand, meanwhile, being passed backwards and forwards over the side-hole. The effect is not unpleasant; it is a sort of mellow booming sound, which rises and falls as the side-hole is covered or left open. There may be wind instruments also, short reeds pierced with three holes for fingering; these give highly pitched notes more like those of a piccolo. In addition there are drums—small and great—which are also capable of variation in note by pressure of the left hand over different parts of the surface.

“The instrumentalists squat on the ground in no prescribed order, with neither programme nor conductor. Presently one of the musicians sounds a few desultory notes, which gradually evolve into a recognized melody, the others join in, and time and tune are thus established. The dancers range themselves and begin slow rhythmic movements, unconsciously swaying their heads in time with the music. As the dance proceeds they appear intoxicated with the motion and the music, the speed increases, and the movements become more and more intricate and bewildering. The dancers work themselves into a veritable frenzy and the spectators keep silence from sheer excitement. The

twistings, turnings, contortions and springing movements executed in perfect time, are wonderful to behold. Movement succeeds movement in rapid succession, speed and force increasing, until the grand finale is reached. By this time the onlookers, as well as the dancers, are almost breathless. Then, in a flash, music and dance cease abruptly, the performers remaining rigid in their last pose. For a second absolute silence prevails, followed by an outburst of applause. The effect of the sudden arrest of music and motion cannot be described ; it breaks upon one with such an unexpected shock. The dancers are streaming with perspiration and quite exhausted with their efforts. The sign for the dance to end is given by the chief drummer, the dancers themselves, naturally, having a pretty clear idea when to expect it. For these set dances, e.g. those executed by the 'Guinea-fowl dancers', the physical strength required is tremendous. The body movements are extremely difficult and would probably kill a European. The whole anatomy of the performer appears to be in serious danger, and it is a marvel that his internal machinery is not completely thrown out of gear. The practice of such dancing leads to a wonderful development of the back and abdominal muscles. Moreover, the movements are free, there is nothing rigid about them, and they produce no sign of 'physical exerciser' stiffness. Every movement is clean, sure and decided, showing absolute control of the muscles. For some of the dances the performers wear clusters of shells round one or both ankles, and these are shaken simultaneously by all the members of the party. The precision with which this is done, and the execution of the many intricate figures, are marvellous.

"The professional dancers are very well paid for their services, and when fulfilling an engagement are liberally entertained. The dances are not all uniform ; usually the displays of one town differ in character and movement from those of its neighbours.

"Of quite another type is the dancing connected with the religious festivities, and particularly that in which women take a leading part. Such dancing is always the physical expression of joy and thanksgiving. It consists almost entirely of strange sinuous movements of the limbs and body.

If these movements are the expressions of the primeval idea of dancing, then, to judge by the illustrated papers, a great deal of so-called dancing in England and America is merely a reversion to type. It would appear that the exponents of twentieth century dancing are engaged in a feeble imitation of the first.

“In all native dances each man (and woman) acts independently of his fellows and yet fits into his proper place in the general scheme. When men and women are dancing in company they do not even touch hands. It is contrary to etiquette for a man to touch a woman, and any infringement of the rule may meet with stern rebuke. As a matter of fact, each person becomes so completely absorbed in the dance that any interference would give rise to emphatic protest and annoyance. . . . Some of the movements are peculiar, as when the lower limbs are kept perfectly rigid the feet are not lifted from the ground, but all progression is made by swaying the body only, and by sinuous movements.

The pastime has a fascination of its own, and even the spectator finds it difficult to keep his feet and body from moving in sympathy with the dancers. As one watches the swaying figures, and listens to the rhythm of the music, one naturally responds. It is doubtful whether any native could resist the spell inwardly, whatever outward aspect he might assume—and this is no matter for surprise to those who have been present at such a dance.”

All this might be a description of New Zealand Maori dancing in pre-European days.

V

AN AMERICAN VISION

During the last one hundred and twenty years many books about the Maori have been written by British and other observers, and a useful bibliography is given in Miss Frances Del Mar's *A Year Among the Maoris: A Study of their Arts and Customs*, which was prepared for the Press by a very competent New Zealand reporter (Mr. T. J. Pemberton). Miss Frances Del Mar is an artist by profession,

and because of her interest in ethnography she has assisted several important American museums in providing and describing material obtained in New Zealand and elsewhere. Her book is valuable as a record of first-hand impressions. The artist-observer has been misinformed in regard to various ethnographical and other matters ; hence many of the statements are inaccurate ; but her book, nevertheless, is interesting and valuable. The following are some of the clear comparisons which struck the mind of the writer.

“ The Maori goddess Mahuika, who kept the subterranean fires perpetually burning, had her prototype in many lands. In the days of the ancient Greeks, Vulcan, whose temple was on Mount Etna, was associated with volcanic or natural fire of the underworld. In ancient Peru new fires were kindled at the solar festivals, and, as Prescott relates : ‘ the sacred flame was entrusted to the care of the Virgins of the Sun, and if by any neglect it was suffered to go out in the course of the year, the event was regarded as a calamity that boded some strange disaster to the monarchy.’ Sir Edward B. Tylor tells us that ‘ the Parsees keep up an everlasting fire at Yezi and Kirman in their old Persian land ’ . . . Some of the fires that burned in this upper world had to be renewed once a year, and their renewal was always attended once a year by a religious ceremony. This was the case among the Chinese, as well as amongst the older nations of the Western world. Voight relates that the ancient Prussians kept a perpetual fire in honour of the god Potrimpos, and if it was allowed to go out the priest in charge was burned to death.” Reference is also made by the author to the Hindu ceremonies, to the Easter bonfires on the North German hills, to the Paschal ceremony of the Roman Church, and to the fact that “ The Maoris, too, used bonfires as signals blazing from hill to hill ” (p. 51-3).

“ Dried tattooed heads which are to be seen in museums show the lips wide apart, with the teeth and gums exposed. It is said that the lips were so left only when the heads were those of enemies ; in the case of relatives’ or friends’ heads, the lips were sewn together. I do not remember ever having seen a dried Maori head with lips sewn together, but I have seen an old Peruvian head so treated, and the stitches were

still there," p. 59. (Te Rake confirms this evidence as regards the New Zealand Maori.)

"At the gateway of one of the Wanganui River pas I saw a sort of bulletin board on which was posted the names of some white folk of Wanganui whose presence in the pa would be unwelcome. One of the names was that of a well-known lawyer, to whom I carried a letter of introduction, and I afterwards learned from him that he had been counsel for the Maoris, who had lost a suit in the land court. After the judgment was delivered, he said, the natives held something in the nature of a tangi and sang old dirges very similar to those sung by the Hebrews on their Day of Atonement (p. 79).

A very good description of Maori children's games is given on pages 99-104, and the artist then says: "It will be seen that many of the old games of the Maoris and those of the European children of the present day are closely related, a circumstance which is no doubt due to the conservatism peculiar to women and children of primitive races, and which may some day be of assistance in revealing from which portion of the earth's surface these people originally migrated."

"It is the art work of the Maoris more than all else that distinguishes them from other Polynesian races—an art of the Stone Age handed down to this present time, to perish by reason of the European influence on the race that conceived it. The same fate has befallen the Maoris as befell the Indians at the time of the colonization of the States of North America. The white man brought them metal and tools, but he killed the spirit which alone can produce a work of art. Amongst all the Maoris there existed a feeling of reverence for all creative work, and in their religion lay the keynote of their art. All such work was begun under the impulse of religious fervour. It was regarded as an offering to the gods, and it must respond to the highest human impulse" (p. 115).

"The representation of the human hand with three fingers is found, for instance, in the relics of the Peruvian Incas and in Eastern antiques" (and in Maori carvings) (p. 117).

"That the art of pottery was not known to the Maoris is one of those things which puzzle ethnologists, for it would have simplified the home life. Bits of old pottery have been found

in river-beds in the South Island, which are said to resemble the type of pottery used in Peru, and their presence has not been accounted for" (p. 146). The decorations on the calabashes and wooden vessels are not referred to by this artist.

From the evidence I already have before me, I have formed the tentative opinion, as already noted, that pottery was known to the New Zealand Maori, but discarded in favour of calabashes. The gourd vessel would make a stronger appeal to the cultivator than the product of the potter's wheel; there would be greater joy in encouraging it to grow in various artificial shapes; the decorative designs could be burnt in simply and artistically; above all, the calabash was light, portable, and unbreakable—important considerations for these ancient navigators and discoverers. Perhaps an investigation of the legends of some of the African coastal nations might shed light on the question of the priority of the pot or the gourd as a food-vessel.

VI

BASQUES

The following references to the Basques are taken from the *Encyclopedia Britannica* (11th ed.), *sub voce* Basque.

The Basques are "a people inhabiting the three Basque Provinces—Biscay, Álava,¹ and Guipúzcoa—and Navarre in Spain, and the arrondissement of Bayonne and Mauléon in France. The number of those who can be considered in any sense pure Basques is probably about 600,000 in Europe, with perhaps 100,000 emigrants in the Americas, chiefly in the region of La Plata in South America."

The original and proper language is Eskuara (euskara, uskara), a word the exact meaning of which has not yet been ascertained, but which probably corresponds with the idea of "clearly speaking". "The language is highly interesting and stands as yet absolutely isolated from the other tongues of Europe, though from the purely grammatical point of view it recalls the Magyar and Finnic languages. It is an

¹ Cf. *Arawa*.

agglutinative, incorporating and polysynthetic system of speech ; in the general series of organized linguistic families it would take an intermediate place between the American, on the one side, and the Ugro-Altaic or Ugrian on the other ” (p. 486).

“ *Ethnology and Anthropology.*—The earliest notices of the geography of Spain, from the fifth century B.C., represent Spain as occupied by a congeries of tribes distinguished mainly as Iberi, Celtiberi, and Celts. These had no cohesion together, and unless temporarily united against some foreign foe, were at war with one another, and were in constant movement ; the ruder tribes being driven northwards by the advancing tide of Mediterranean civilization. The tribes in the south in Baetica had, according to Trogus and Strabo, written laws, poems of ancient date, and a literature. Of these nothing has reached us. We have only some inscriptions, legends on coins, marks on pottery, and on megalithic monuments, in alphabets slightly differing, and belonging to six geographical districts. These still await an interpreter ; but they show that a like general language was once spoken through the whole of Spain, and for a short distance on the northern slope of the Pyrenees. The character of the letters is clearly of the Levant origin, but the particular alphabets, to which each may be referred, and their connection, if any, with the Basque, are still undetermined. . . . It was W. von Humbolt (1821) who first aroused the attention of Europe to them. This greater extension of a people speaking a language akin to the Basque throughout Spain and perhaps in Sicily and Sardinia, has been accepted by the majority of students, though some competent Basque scholars deny it ; and the certain connection of the Basques, either with the Iberians or Celtiberians, whether in race or language, cannot be said to be conclusively proved as long as the so-called Celtiberian inscriptions remain uninterpreted. . . . On the origin of the Basques, the chief theories are :—

“(1) That they are descended from the tribes whom the Greeks and Latins called Iberi ; (2) that they belong to some of the fairer Berber tribes (‘ Eurafrican ’, Hervé), and through the ancient Libyans, from a people depicted on the Egyptian monuments ; (3) the Atlantic theory, that they belong to a

lost Atlantic Continent, whose inhabitants were represented by the Gaunches of the Canary Islands, and by a fair race on the Western Coast of Africa ; (4) that they are an indigenous race, who have never had any greater extension than their present quarters. . . .

“ Iberian inscriptions have been found on the so-called *Toros de Guisando*, rude stone bulls or boars, on other monuments of northern Spain, and in ancient sepulchres ; some of these figures, e.g. at the Cerro de los Santos, in Murcia, recall the physical type of the modern Basque, but they are associated with others of very varied types.

“ Of the religion of the Basques anterior to Christianity, little is certainly known. The few notices we have point to a worship of the elements, the Sun, the Moon, and the Morning Star, and to a belief in the immortality of the unburned and unburied body. The custom of the couvade attributed by Strabo to the Cantabri, is unknown among the modern Basques. As elsewhere, the Romans assimilated Basque local deities to their own pantheon, thus we find *Deo Baicorrixo* (Baigorri) and *Herauscorrtsehe* in Latin inscriptions. But the name which the Basques themselves give to the Deity is *Jaincoa*, *Jaungoikoa*, which may mean Lord or Master, Lord of the High, but in the dialect of Roncal, *Goikoa* means ‘The Moon’, and *Jaungoikokoa* would mean ‘Lord of the Moon’. The term *Jaun*, lord or master, *Etcheke Jauna*, the Lord or Master of the House, is applied to every householder.

“ There is no aid to be got from folk-tales ; none can be considered exclusively Basque, and the literature is altogether too modern. . . . In spite of this modernity in literature, there are other matters which show how strong the conservatism of the Basques really is. Thus, in dealing with the language, the only true measure of the antiquity of the race, we find that all cutting instruments are of stone ; that the week has only three days. There are also other survivals now fast disappearing. Instead of the plough, the Basques used the *Laya*, a two-pronged short-handled steel digging-fork, admirably adapted to small properties, where labour is abundant. They alone of the peoples of Western Europe have preserved specimens of almost every class of Dance known to primitive races. These are : (1) Animal (or possibly totem)

Dances, in which men personated animals, the bear, the fox, the horse, etc.; (2) Dances to represent agriculture and the vintage performed with wine skins; (3) The simple arts, such as weaving, where the dancers, each holding a long coloured ribbon, dance round a pole on which is gradually formed a pattern like a Scotch tartan; (4) War-dances, as the sword-dance and others; (5) Religious dances in procession before the Host and before the altar; (6) Ceremonial dances, in which both sexes take part at the beginning and end of a festival, and to welcome distinguished people. How large a part these played in the life of the people, and the value attached to them, may be seen in the vehement defence of the religious dances by Father Larramendi, S.J., in his *Corografia de Guipúzcoa*, and by the large sums paid for the privilege of dancing the first Saut Basque on the stage at the close of a Pastorale.

“The old Basque house is the product of a land where stone and timber were almost equally abundant. The front-work is of wood with carved beams; the balconies and huge overhanging roof recall the Swiss *châlet*, but the other side and back walls are of stone often heavily buttressed. The cattle occupy the ground-floor, and the first story is reached often by an outside staircase. The carved tombstones with their ornaments resemble those of Celtic countries, and are found also at Bologna in Italy.

In customs, in institutions, in administration, in civil and political life there is no one thing that we can say is peculiarly and exclusively Basque, but their whole system taken together marks them off from other people and especially from their neighbours.

Character.—The most marked features in the Basque character are an intense self-respect, a pride of race and an obstinate conservatism. Much has been written in ridicule of the claim of all Basques to be noble, but it was a fact both in the laws of Spain, in the *fueros*, and in practice. Every Basque freeholder (*vecino*) could prove himself noble, and thus eligible to any office. They are not a town race; a Basque village consists of a few houses; the population lives in scattered habitations. They do not fear solitude, and this makes them excellent emigrants and missionaries. They are

splendid seamen, and were early renowned as whale fishermen in the Bay of Biscay. . . . As soldiers they are splendid marchers, they retain the tenacity and power of endurance which the Romans remarked in the Iberians and Celtiberians. They are better in defence than in attack. The failure to take Bilbao was the turning point in both Carlist wars. In civil institutions and in the tenures of property, the legal position of woman was very high. The eldest born, whether boy or girl, inherited the ancestral property ; and this not only among the higher classes but among the peasantry too. In the *fueros* an insult done to a woman, or in the presence of a woman, is punished more severely than a similar offence among men."

"*Institutions.*—In their municipal institutions they kept the old Roman term *Respublica* for the *Civitas* and the territory belonging to it The circumstances and methods which enabled the Basques to preserve this independence were, first, the isolation caused by their peculiar language ; next, the mountainous and easily defended nature of their country, and its comparative poverty and the possession of a seaboard. Then there were the rights and the safeguards which the *fueros* themselves gave against encroachments. The rights were : System of election to all offices and to the *juntas* ; exemption from all forced military service except for the defence of the country and under their own officers ; and payment beforehand exacted for all service beyond their own frontiers (this did not, of course, exclude voluntary service of individuals in the Spanish and French armies). Then there was free trade with foreign nations, and especially between the Basques of both nations. The Custom frontier of Spain really began on the Ebro. Then no decree or sentence of the Royal authorities could have effect in the Provinces except countersigned by the *junta*. Otherwise the resisting and even killing of a Royal officer was no murder. But the chiefest of all safeguards was the provision that no taxes or contribution should be levied or paid to the Crown till all petitions had been heard and wrongs redressed ; that such a vote should be the last act of the *junta* or *cortes*, and the money should be paid not as a payment of right or a tax, but as a free gift and above all a voluntary one. It was paid in a

lump sum, and the reparation and levying were left entirely in the hands of the junta and the municipalities.

“As a further precaution against the inroads of absolutism, no lawyer was allowed to be a deputy and all clergy were likewise excluded. The Basques considered that men of these professions would be always on the side of tyranny. . . . The relations between the Church and the State among the Basques have been very remarkable. They are a highly religious people, eminently conservative in their religious practices. . . . Yet with all this religious conservatism they have never allowed themselves to be priest-ridden. They constantly resisted the attempts of the Crown to force upon them the authority of the Spanish bishops. When Ferdinand the Catholic came to Biscay in 1477 to swear to the *fueros*, he was compelled to send back the Bishop of Pamplona, whom he had brought with him. No strange priest could enter the town when the junta was sitting, and in some places if a deputy was seen speaking to a priest before a session he lost his vote for that day. The bishops had no share in ecclesiastical patronage in Guipúzcoa ; all was in the hands of the king, of the nobles, or of the municipalities, or else the priests were chosen by a competitive examination or elected by the people. They would not allow the priests to interfere with the games or dances, and when the drama was forbidden in all Spain in 1757 by the authority of the Spanish bishops, the cortes of Navarre compelled the King to withdraw the order.

“For a stranger coming from lands of larger farms and apparently higher cultivation, the agriculture of the Basques seems poor, but the old scattered homesteads show a sense of security that has been lacking in many parts of Spain ; and the Basques have shown great adaptability in suiting their agriculture to new conditions, helped by the presence of the Courts at San Sebastian and Biarritz. When the old self-sufficient village industries declined in consequence of the invention of machinery and manufacture elsewhere, the Basques entered at once upon immigration to the agricultural parts of the Americas, and the result has been that the Basque provinces and the Pays Basque probably have never been more prosperous than they are now, and perhaps a new

Eskual-herria and a new Eskuara are being built up in the distant lands to which they are such valued immigrants."

From this it is clear there are many resemblances to Maori customs. In fact, I hazard the opinion that if a closer study were made of the language and customs of the mountain republics of Europe, Asia, and Africa, some illuminating comparisons would flash upon the mind : even a vision that all are remnants of the same race of migrating cultivators. Does the language of any mountain republic of Morocco resemble Basque ? Some scholars assure me it does. This I know that the only European Yam is said to be a native of the Basque country—an indication that the Basques are descendants of the brown cultivators—i.e. that they are blood brothers of the New Zealand Maori. We can find the Yam in the Pyrennes, pick it up again in Mexico and Peru, and follow it across the South Seas to New Zealand. Some day ethnologists will trace the migration of the great food plants, as a means of tracing the migration of the people who cultivated those food-plants. Some day perhaps we will not be satisfied to record mechanically that the fuchsia is indigenous to South America—and New Zealand !

VII

CIRCASSIANS

The following note regarding the Circassians is taken from the *Encyclopædia Britannica* (11th ed.).

"The Cherkesses or Circassians . . . are a peculiar race, differing from the other tribes of the Caucasus in origin and language. They designate themselves by the name of Adigheh, that of Cherkesses being a term of Russian origin. By their long-continued struggles with the power of Russia during a period of nearly forty years, they attracted the attention of the other nations of Europe in a high degree, and were at the same time an object of interest to the student of the history of civilization, from the strange mixture which their customs exhibited of chivalrous sentiment with savage customs. . . . In the patriarchial simplicity of their manners, the mental qualities with which they were endowed, the beauty of form

and regularity of feature by which they were distinguished, they surpassed most of the other tribes of the Caucasus. At the same time they were remarkable for their warlike and intrepid character, their independence, their hospitality to strangers, and that love of country which they manifested in their determined resistance to an almost overwhelming power during the period of a long and desolating war. The government under which they lived was a peculiar form of the feudal system. The free Circassians were divided into three distinct ranks—the Princes or Pshi, the Nobles or Uork (Tatar Usden), and the Peasants or Hokotl. Like the inhabitants of the other regions of the Caucasus, they were also divided into numerous families, tribes, or clans, some of which were very powerful, and carried on war against each other with great animosity. The slaves, of whom a large proportion were prisoners of war, were generally employed in the cultivation of the soil, or in the domestic service of some of the principal chiefs.

“The will of the people was acknowledged as the supreme source of authority ; and every free Circassian had a right to express his opinion in those assemblies of his tribes in which the questions of peace and war, almost the only subjects which engaged their attention, were brought under deliberation. The Princes and Nobles, the leaders of the people in war and their rulers in peace, were only the administrators of a power which was delegated to them. As they had no written laws, the administration of justice was regulated solely by custom and tradition, and in those tribes professing Mahomedanism by the precepts of the Koran. The most aged and respected inhabitants of the various Auls or villages frequently sat in judgment, and their decisions were received without a murmur by the contending parties. The Circassian Princes and Nobles were professedly Mahomedans, but in their religious services many of the ceremonies of their former heathen and Christian worship were still preserved. A great part of the people had remained faithful to the worship of their Ancient Gods—Shible, the God of Thunder, of War, and of Justice ; Tleps, the God of Fire ; and Seosseres, the God of Water and of Winds. Although the Circassians are said to have possessed minds capable of the highest

cultivation, the arts and sciences, with the exception of poetry and music, were completely neglected. They possessed no written language. The wisdom of their sages, the knowledge they had acquired, and the memory of their warlike deeds, were preserved in verses, which were repeated from mouth to mouth and descended from father to son . . . Like all the other inhabitants of the Caucasus, the Circassians were distinguished for two very opposite qualities—the most generous hospitality and implacable vindictiveness. Hospitality to the stranger was considered one of the most sacred duties. . . . The law of vengeance was no less binding on the Circassian. . . . The opinions of the Circassians regarding theft resembled those of the Ancient Spartans. The commission of the crime was not considered so disgraceful as its discovery; and the punishment of being publicly compelled to restore the stolen property to its original possessor, amid the derision of his tribe, was much dreaded by the Circassian, who would glory in a successful theft.”

In Circassian decorative art the Maori Sacred Life-Symbols are still employed, and even the primitive forms are sometimes used, e.g. as brands for cattle.

VIII

EMPIRE BUILDERS

The Brown Maori have been Nation Builders throughout history, because their race has founded its fortunes on Cultivation. They are the world's greatest cultivators: they have always been able to support themselves in any country which they have passed through or settled in, and they have gone all over the world. The Black Maori has remained almost exclusively in Africa; the Yellow Maori in Asia (China); and the White Maori in Europe, excepting for raiding expeditions—for food, etc., which the White Maori has not known how to cultivate in sufficient quantities and with sufficient ease for his needs and comfort. One has only to think of the Assyrian, Egyptian, Indian, Turkish, Byzantine, Greek, Roman, Hungarian, Portuguese, Spanish,

Mexican, Peruvian, and other world nations to realize how the Brown Maori has spread himself from Continent to Continent.

The British Empire is no exception to this, for it is not the English (the White Maori), but rather the Britons (the Irish, Scotch, Welsh, etc., and the Jews—the Brown or Dark-white elements of the nation) who have built up the British Overseas Dominions. Most of the Overseas British nations are predominantly Brunet. There are, of course, among them “Blond Iberians”—red-haired, auburn-haired, golden-haired, and even sandy-haired men and women; but there are comparatively few flaxen-haired blue-eyed types. These—the typical “English”—have for the most part remained in England; hence the present failure of Empire Migration—the supply of possible settlers from the West of England, (Wales, Cornwall, Devon, etc.), and from Scotland and Ireland, having been almost exhausted for the time being. The belief that the flaxen-haired Saxon type has been the “colonizer” seems to have sprung from confusing them with the Blond Iberians, or perhaps confusing them with the men who migrated from Germany to the United States for political or military reasons.

But the fact stands out clearly—that the Brown Race has spread civilization all over the world, and has been the great colonizing race, whereas the White Race has merely followed after them, sometimes founding fresh nations on top of the Brown Civilization, and sometimes destroying the Brown nations by superior means of mechanical warfare. So long as the Brown Race remained without modern firearms, and without printed books whereby they might realize the course of history, it was possible for the White Race with their relatively small numbers to maintain a dominant position. But the Great European War ended the monopoly of modern firearms by the White Race, and showed the Brown Race how to obtain them wholesale, and it taught many Brown Nations how to use these modern firearms. In addition, the policy of the Open Door has during the last century brought to Europe many thousands of Brown students, who have returned to their homelands with full knowledge of the great scientific achievements of the White Race. For various

reasons it has become increasingly less profitable for the White Race to trade with the Yellow Race ; increasingly difficult for them to dominate the Brown Race ; and it is doubtful if even the Black Race will consent much longer to work for the Whites.

The only possible alternatives are : (1) for the White Race gradually to disarm, to substitute arbitration for war, and to maintain themselves by agriculture ; or (2) for the other Races to arm and overwhelm the Whites—a truly fearful prospect.

The contention of the New Zealand Maori is that the White Maori (the European) is a less improved Man than the Brown Maori (e.g. the Arawa), and that this is proved by the fact that the European nations are predominantly conquerors and robbers ; whereas the Brown Maori nations are predominantly cultivators. The New Zealand Maori philosophers contend that physically, mentally, and morally the cultivator is a higher type than the conqueror ; and, in spite of apparent and temporary advantages, they believe that in the long course of history the cultivators outlive the conquerors.

The inherent dangers of founding the British Empire on conquest rather than co-operative cultivation, are stated by Mr. H. G. Wells on pages 541–3 of *The Outline of History* when speaking of the folly of carving up Africa :—

“ It is difficult to believe that any large number of people really accepted this headlong painting of the map of Africa in European colours as a permanent new settlement of the world’s affairs, but it is the duty of the historian to record that it was so accepted. There was but a shallow historical background to the European mind in the nineteenth century, hardly any sense of what constitutes an enduring political system, and no habit of penetrating criticism. The quite temporary advantages that the onset of the mechanical revolution in the West had given the European Great Powers over the rest of the old world were regarded by the people, blankly ignorant of the great Mongol conquests of the thirteenth and following centuries, as evidences of a permanent and assured leadership. They had no sense of the transferability of science and its fruits. They did not realize

that Chinamen and Indians could carry on the work of research as ably as Frenchmen or Englishmen. They believed that there was some innate intellectual drive in the west, and some innate indolence and conservatism in the east, that assured the Europeans a world predominance for ever.

“The consequence of this infatuation was that the various European foreign offices set themselves not merely to scramble with the British for the savage and undeveloped regions of the world’s surface, but also to carve up the populous and civilized countries of Asia as though these peoples also were no more than raw material for European exploitation. The inwardly precarious but outwardly splendid imperialism of the British ruling class in India, and the extensive and profitable possessions of the Dutch in the East Indies, filled the ruling and mercantile classes of the rival Great Powers with dreams of similar glories in Persia, in the disintegrating Ottoman Empire, and in Further India, China, and Japan. In the closing years of the nineteenth century it was assumed, as the reader may verify by an examination of the current literature of the period, to be a natural and inevitable thing that all the world should fall under European dominion. With a hypocritical pretence of reluctant benevolent effort, the European mind prepared itself to take up what Mr. Rudyard Kipling called ‘the White Man’s Burthen’—that is to say, the loot and lordship of the earth. The Powers set themselves to this enterprise in a mood of jostling rivalry, with half-educated or illiterate populations at home, with a mere handful of men, a few thousand at most, engaged in scientific research, with their internal political systems in a state of tension or convulsive change, with a creaking economic system of the most provisional sort, and with their religions far gone in decay. They really believed that the vast populations of eastern Asia could be permanently subordinated to such a Europe.

“Even to-day there are many people who fail to grasp the essential facts of this situation. They do not realize that in Asia the average brain is not one whit inferior in quality to the average European brain; that history shows Asiatics to be as bold, as vigorous, as generous, as self-sacrificing, and as capable of strong collective action as Europeans, and that

there are and must continue to be a great many more Asiatics than Europeans in the world. It has always been difficult to restrain the leakage of knowledge from one population to another, and now it becomes impossible. Under modern conditions world-wide economic and educational equalization is in the long run inevitable. An intellectual and moral rally of the Asiatics is going on at the present time. The slight leeway of a century or so, a few decades may recover. At the present time, for example, for one Englishman who knows Chinese thoroughly, or has any intimate knowledge of Chinese life and thought, there are hundreds of Chinamen conversant with everything the English know. The balance of knowledge in favour of India may be even greater. To Britain, India sends students; to India, Britain sends officials. There is no organization whatever for the sending of European students, as students, to examine and inquire into Indian history, archæology, and current affairs.

“At the present time it is probable that there is more good brain matter and more devoted men working out the modernization and the reorganization of the Chinese civilization than we should find directed to the welfare of any single European people. China will presently have a modernized practicable script, a press, new and vigorous modern universities, a reorganized industrial system, and a growing body of scientific and economic inquiry. The natural industry and ingenuity of her vast population will be released to co-operate upon terms of equality with the Western world. She may have great internal difficulties ahead of her yet; of that no man can judge. Nevertheless, the time may not be very distant when the Federated States of China may be at one with the United States of America and a pacified and reconciled Europe in upholding the organized peace of the world.”

Finally, it should be noted that in the Great Migration to the West, the New Zealand Maori claims that he was not inspired by any other object than the finding of The Promised Land—that is, The Land of Perfection: a Perfection always to be sought but never attained. Had it not been for the occupation of New Zealand by the Europeans, the New Zealand Maori would in time, he says, have migrated West

and still further West : in Life as in Death he turned his face resolutely toward the setting of the Sun—the Sun from which he drew Health, Love, Joy, and Life Everlasting.

IX

THE QUIPU

In *The Story of the Alphabet*, by Edward Clodd, there is a very excellent summary of the information possessed by European scientists regarding the Quipu or Kupu. The following is extracted from pages 39–51 ; but the book should be consulted by students for the information it contains and the excellent references set forth.

The quipu has a long history, and is with us both in the rosary, on which the Roman Catholic counts his prayers, in the knot which we tie in our handkerchief to help a weak memory, and in the sailor's log-line. Herodotus tells us that when Darius bade the Ionians remain to guard the floating bridge which spanned the Ister, he "tied sixty knots in a thong, saying : 'Men of Ionia . . . do ye keep this thong and do as I shall say : as soon as ye shall have seen me go forward against the Scythians, from that time begin and untie a knot on each day ; and if within this time I am not here, and ye find that the days marked by the knots have passed by, then sail away to your own lands'." (iv, 98.) And the same obviously handy device is of widespread use, reaching its more elaborate form among the ancient Peruvians, from whose language the term "quipu", meaning "knot", is borrowed. It consists of a main cord, to which are fastened at given distances thinner cords of different colours, each cord being knotted in divers ways for special purposes, and each colour having its own significance. Red strands stood for soldiers, yellow for gold, white for silver, green for corn, and so forth, while a single knot meant ten, two single knots meant twenty, double knots one hundred, and two double knots two hundred. Such simple devices served manifold purposes. Besides their convenience in reckoning, they were used for keeping the annals of the empire of the Incas ; for transmitting orders to outlying provinces ; for

registering details of the army ; and even for preserving records of the dead, with whom the quipu was buried, as in old Egypt the biography or titles of the deceased were set forth in hieroglyph and deposited in the tomb. Quoting from Von Tschudi's *Peru*, Dr. (now Sir) E. B. Tylor says that each town had its officer, whose special function was to tie and interpret the quipus. They were called Quipucamayocuna, or knot-officers ; but although they attained great facility in their work, they were seldom able to read a quipu without the aid of an oral commentary. When one came from a distant province, it was necessary to give notice with it whether it referred to census, tribute, war, and so forth. But by constant practice, they so far perfected the system as to be able to register with their knots the most important events of the kingdom, and to set down its laws and ordinances. Although vain attempts to read the quipus have been made in the present day, Dr. Tylor adds that there are still Indians in Southern Peru "who are perfectly familiar with the contents of ancient historical quipus preserved from ancient times ; but they keep their knowledge a profound secret, especially from the white men" (*Early History of Mankind*, p. 160). This knot-reckoning is in use among the Puña herdsmen of the Peruvian Plateaux. On the first strand of the quipu they register the bulls, on the second the cows, these again they divide into milch-cows and those that are dry ; the next strands register the calves, the next the sheep, and so forth, while other strands record the produce ; the different colours of the cords and the twisting of the knots giving the key to the several purposes. Akin to this is the practice among the Paloni Indians of California, concerning whom Dr. Hoffman reports that each year a certain number are chosen to visit the settlement at San Gabriel to sell native blankets. . . . The natives of Ardrah, in West Africa, use small cords, each knot in which has a meaning ; and among the Jebus, the objects knotted into strings tell their separate tale, cowrie shells placed face to face denoting friendship ; an arrow, war ; and so forth. Other tribes have devised message-sticks, somewhat after the well-known native Australian type. More highly developed knot-reckoning is found among the Mexican Zuni, and in more primitive form among some North American

Indians; but, not tarrying to detail these, we cross the Pacific, noting, on our passage, that a generation ago the Hawaian tax-gatherers kept accounts of the assessable property throughout the island on lines of cordage from four to five hundred fathoms long. Knots, loops, and tufts of different shape, size, and colour indicated the several districts, and the amount of tax to be paid by each inhabitant was defined by marks of the same character as those now specified, with such variety as to prevent confusion. The Shü-King, a sacred historical book of the Chinese, records the use of knotted cords prior to the invention of writing. The number and distances of the knots served as conventional mnemonics, and also as imperial records, until written characters replaced them. . . . The use of looped or knotted cords is depicted in Egyptian hieroglyph, and among other tribes of the African continent the Jebus of to-day evidence the survival of this primitive *memoria technica*, while from Melanesia to Formosa the knotted cord, as in Australia and Africa the message-stick, renders service as means of communication between man and his fellows. The nine incisions, with a longer cut across them to denote ten, is a mode of decimal reckoning and of record found alike among Red Indians and London bargees. The same purpose explains the custom, in force well within the present century, of our Exchequer in keeping certain accounts by means of notched tallies. . . . Fifty years ago in Scotland (and the like may happen in out-of-the-way hamlets to-day), the baker's boy took a "nick-stick" with his bread and made a notch in the stick for every loaf he left on his rounds.

X

THE DOLMEN-HUNTER

To write out the whole of the New Zealand Maori legend with regard to the building of the Egyptian Pyramids would mean translating at least 30,000 or 40,000 words. Only the barest outline has been given in this report. Nor has it been considered necessary to recapitulate the well-known arguments regarding megalithic culture and its spread from Egypt. The New Zealand Maori argument is that this

culture was taken by them into Egypt from Assyria, and that the country of origin is Assyria. As an example of how this belief is gradually dawning on the mind of mankind, I quote the following extract from a popular book published in 1921 by Mr. A. Macallum Scott, M.P., entitled *Barbary : The Romance of the Nearest East* (pp. 99-105) :—

“I believe there are some interesting Roman remains hereabouts,” I said tentatively to my professorial-looking neighbour, as I sat down to early morning café in the hotel drawing-room at Hammam Meskoutine. . .

“Yes,” he replied, with a slightly bored look, “I daresay—for those who are interested in such things. But they are rather modern, are they not? I always think the Romans vulgarized things. Their spirit was commercial. Everything was standardized and machine-made—an utter lack of individuality about them!”

“Ah, I suppose you will be more interested in the Phoenicians. I see they have left their traces here also,” I rejoined. “But were they not also rather a commercial race?”

“Yes, indeed, and pretty modern, too. If you want a really interesting problem you must go back more than four thousand years. Hire a mule and ride out to Roknia—it’s only some nine miles away—and there you will find some of the most interesting megalithic monuments I have encountered. There’s individuality. The whole place seems to have been one vast cemetery. There must be over a thousand dolmens. There are thousands more down towards Phillippeville. Now, who were the Dolmen-Builders?”

“Who were they?” I echoed. “Were they the same people who built Stonehenge and the dolmens in Brittany?”

“That’s just the question I am trying to answer!” He had lost the bored expression, and was speaking with the zest of a hunter on the trail. “I have come here on their track. I have followed them through Sicily and Malta. Ah, what a labour it would save if all this information had been properly collected and indexed. There is the history of the march of civilization waiting to be written, but instead of being able to consult the authorities in the British Museum and the Records Office, one must tramp the world. The reference

library is scattered over the surface of three continents. I must see the Dolmens in Syria next. There are others to be found as far East as Persia."

"Are you looking for any special signs?" I asked. "How do you hope to identify the builders?"

He produced a scrap of paper from his pocket and pushed it towards me with some excitement. It contained the pencil outline of a clay urn, the lower half bulging out and the upper half curving inwards to the narrow mouth.

"There!" he said, "I am looking for that pot. If it exists in the sepulchral cists here it proves that these dolmens were built by the same race who built the dolmens in Scandinavia, in the British Isles, in Brittany, and in Spain. . . . I have heard that the Shawiah tribe from the Aurès Mountains, who come here every year to burn charcoal after they have sown their corn, use a water jar of this very shape. I hope to verify this when I go further South."

"And what conclusion does all this lead to? Will you be able to deduce who the Dolmen-Builders were, and where they came from, and what they were doing in all these different countries?"

"Unfortunately the data are not yet sufficiently collected and arranged to enable one to do more than guess. A great deal depends on the distribution of the dolmens, on the frequency or infrequency of their occurrence in certain countries. What we want is a complete survey on a large-scale map, noting every known instance. They occur very frequently in the South of Sweden, but very seldom in Norway, and then only in the parts adjacent to Sweden. They occur on the southern shores of the Baltic. One or two very interesting and suggestive examples are to be found in Poland, in the Posen district. They occur also, though not with great frequency, in Denmark, and a very few in Flanders. Many examples exist in Scotland, in Ireland, and in England, as far south as Derbyshire. Then we come upon them again in the Southern Counties, in Cornwall, in Wiltshire, and in Kent. Stonehenge is probably the latest and most perfect development of the art. They are very numerous in Brittany and Western France, 'the arc of greatest density'" (he spoke this phrase caressingly) "running from Brest to

Montpellier. They occur again frequently in Spain and Portugal, in Sicily and Malta, in Syria and in Persia. One example has been found in Egypt. None have been noted in Cyrenaica, Tripoli, or Tunis." (He was wrong about Tunis. I saw dolmens later at Enfidaville, near where the mountains rise from the edge of the rich Sahel.) "But they are very numerous in this neighbourhood. I do not think they occur much further West in Algeria, at least, I have not been able to hear of any."

I was glad to be able to make a small contribution to this erudition. "You will find an example in the Museum at Algiers," I said, "and I heard of several on the coast a few miles west of Algiers."

"That is very important. I will inquire about them when I reach Algiers. Well, now, there you have the general distribution. They are to be found in countries adjacent to the Mediterranean, the North Sea and the Baltic, from Syria to Sweden, but *only in certain of these countries*, and with varying frequency. These are the countries in which the Dolmen-Builders lived, or, as I think more probable, which they visited. They were, therefore, a maritime people, and they voyaged in search of something. But where did they come from, and what did they seek ?

"Swedish archæologists incline, perhaps naturally, to the view that the Dolmen-Builders originated in Scandinavia and migrated southwards. It is possible, but the theory does not explain everything. The Dolmen-Builders had a knowledge of agriculture, and agriculture did not originate in Scandinavia. For my own part I incline to the view that they originated in the Eastern Mediterranean, probably Syria. They were a race of pioneers and prospectors, and they came westwards along the Mediterranean shores looking for copper. It is in the countries where copper is to be found that their traces are most numerous. And my theory is that they were the race who first discovered the secret of the manufacture of bronze. They were the founders of the Bronze Age. The discovery probably took place in Spain, where both tin and copper are found in proximity. . . . They went to the Baltic for amber, which was greatly prized by the early races, and in this lies the possible significance of the isolated dolmens

in Posen. One of the most ancient trade routes between the North and the South was from the Black Sea up the River Dnieper. . . . If the Dolmen-Builders used this route it would account for the dolmens in Posen. But I have no information as to whether any examples have been found along the southern portion of this route. It is a matter for investigation.

“Some day the history of that great pioneering-seafaring conquering race, who founded the Age of Bronze and built Stonehenge, will be written. The past will be made to yield its secrets. We have still to learn the Grammar of Archæology. The materials are scattered all around us. It must be collected, arranged, and indexed. Above all, a good index is necessary to make the data available for those who are doing the constructive work. So far we have only turned a few random pages in the prehistoric library. We must learn to read.”

The mistake the Dolmen-Hunter makes, however, is to look for the shapes rather than the designs on the shapes. It is by means of the decorative designs that the movements of peoples can be most readily traced in prehistoric times. These decorative designs are the beginning of writing, and they are founded on the male and female life-symbols and on the beak of the bird. Oriental carpets, American Indian bead work, Ancient Egyptian pottery, North African art, European ornament, native art from the Guinea Coast and New Guinea, Maori carving and decoration generally, Tunisian tattooing, Asiatic decorative art of all kinds, in India, China, Gobi, Siberia, and Burma—each and every one of these can be resolved into the same elementals. Why? Because these symbols were the writings of the Cultivators, and it is the Cultivators who have spread themselves over the whole face of the globe and carried the civilization based on cultivation to the remotest ends of the earth. The conclusion is inevitable: that the only individuals and the only nations who survive are those who *cultivate themselves*.

Let these notes conclude with the eloquent appeal made this year by His Excellency the Governor of New Zealand¹ in opening the Maori Memorial Church dedicated to the Maori men who fell in the Great War:—

“A great nation is known by its history and traditions,

¹ General Sir Charles Ferguson, Bart., G.C.M.G., K.C.B., D.S.O.

also by its language, its poetry, and its art. These are the things which build up the character of a people and which in the past have made the Maori race famous. I wish to appeal to the Maori people to take steps to insure that their children are brought up to know the history and traditions of the past. For in these days when the children go to school and learn so many other things there is danger that what is valuable in the past may be forgotten. . . . I ask you, then, to teach your children the history, mythological, tribal, and legendary, of the old time, so full of interest to all who study the past. Teach them how your ancestors in frail canoes voyaged over the stormy seas, tell them of the deeds of daring, the feats of courage and endurance which made the character of the people what it is. . . .

“I am very pleased to hear a reference made to the preservation of Maori art. . . . Teach your children these designs and their meaning, so that this beautiful art may not be forgotten. Teach them also the art of carving in wood, an art which adorns some of the older houses. In this way the children will be brought up to pride of race and learn to respect and admire all that we white people look on with interest, all that your forefathers most esteemed. . . .”—His Excellency the Governor-General at the official welcome to him by the gathering of the East Coast Maoris at Tikitiki. (*Evening Post*, Wellington, New Zealand, 27th February, 1926.)



SACRED MA-URI STONE.

This Stone was regarded with great veneration. It represented Mankind: Man, by the surrounding outline (male organ and beak combined), and Woman and the Land by inner circle and ring. It was usually made of the finest Jade. To the New Zealand Maori, *Ma-uri* were sacred words. *Ma* meant the Improved Man, and *Uri* meant the offspring by Sacred Marriage of Selected Parents. That is, Ma-uri means the Children of God, the Sons of Heaven, the Holy Family; whereas Pa-keha (the name given to Europeans) means the Insanitary People (*Pa*, clan, people or nation; *ke-ha*, insanitary, diseased, stagnant, bad-breathed, scrofulous, syphilitic)—a reference to the spreading by Europeans of such diseases as syphilis, gonorrhœa, tuberculosis, etc., etc.

GLOSSARY

- I. Figures 1 to 18.
- II. Plates I to XXXII.

Reporter's Note.—While no effort has been spared to explain the illustrations as plainly as possible, it is not suggested that the untrained eye can always readily pick up the Maori symbols. What is suggested is that if Maoriology is studied with the same care as Assyriology and Egyptology the rewards will be still richer. It is not really necessary for people to be dead several thousand years for their culture to be scientifically interesting and humanly valuable.

I. FIGURES

FIGURE 1.—Page 2.

Map of the world showing the route taken by the Maori, according to their Sacred Legends, on the Great Migration to the West, which began in Ancient Assyria and has been continued till the Maori reached New Zealand. A cross has been placed wherever, according to the Legends, a long stay was made. From such places exploratory expeditions were sent out and there were minor streams of migration and settlement in different directions; but the Great Migration bore steadfastly to the west all the time, being first deflected towards the south by the Fall of Mexico and later by the prevailing winds and ocean currents in the Pacific. Along the whole course evidences can still be picked up—in the existence of sacred life-symbol decorations, in the persistence of definite types of mankind and of food-plants, particularly the *taro* (aroid roots), *kumara* (sweet potatoes), *hara* (maize), *puha* (pigweed), and the giant fernroots.

FIGURE 2.—Page 20.

The following is a complete list of the signs given in Figure 2: 1. Maori Symbolical decoration to be compared with 2. Prehistoric British (Forfarshire) Symbol, and with 11. the same squared (used by Maori and American Indians in sinnet-work, weaving, etc.), and 15. Mexican Symbol. 3. Scandinavian Knife sheath, showing Maori Life-Symbols. 4. Assyrian Tree of Life and 6. Tunisian Tattoo (Generation Symbols), to be compared with 5. Maori Generation Symbols (or Tree of Life). 7. Ancient Libyan Head, with Male Life-Symbols, to be compared with 8. Maori Male Life-Symbols and 9. Tunisian Tattoo—Male Life-Symbols. 10. Maori Female Life-Symbols. 12. Maori Female and Male Life-Symbols, and the two combined. 13. Ancient Libyan Figure (from Tomb of Seti I., 1330 B.C.), showing same decoration and tattooing as used by Maori and "feather" disguise for Male Life-Symbol. 14. Spanish Petroglyphs (Life-Symbols) and 16. Azilian Pebbles (Life-Symbols)—both identical with Maori Symbols. 17. Fragment of Neolithic Pottery with Generation Symbols. 18. Tunisian Wrist Tattooing, showing same Sacred Life-Symbols. 19. Mexican Vase with same Sacred Life-Symbols.

The spiral in 8. represents the male testes. These were more anciently represented by concentric rings, as will be explained later in Glossary.

Note: The Maori artists and writers frequently halved, quartered, and reversed the Life-Symbols (see page 213), and the signs must be read with fore-knowledge of their shape and significance.

FIGURE 3.—Page 25.

The first illustration is of an Ancient Somerset Brooch, showing similar decoration in top and lower sections to the rock carving copied from St. Vincent (Lesser Antilles). These decorations are the Maori Male Life-Symbols, and half the Female Life-Symbol (see 10. Figure 2., page 20, and Maori decorations based on it).

FIGURE 4.—Page 50.

These Spanish pebble designs are some of the earliest forms of Maori writing. The concentric rings later developed into the spiral, as writing improved. Two concentric rings with rays (hair) was a very ancient form of the Maori Female Life-Symbol.

FIGURE 5.—Page 52.

1. This is the Sacred Heart rafter decoration of the New Zealand Maori. The Sacred Heart design is composed of half the vulva with representations of testicles above, and two male organs inside and two outside. The colours are red, white (or buff), and black, as indicated.

2. This is a Maori Sacred Canoe-bailer. The handle is the *membrum virile* and the bailer is formed of the posterior section of female abdominal cavity. This is to indicate that when, on the Sacred Migration, the canoe is in peril, the uttermost efforts of the men and women on board must be united to save the canoe from sinking; i.e., to save the life (seed) of the Race. The canoe represents the House in the human sense—e.g. the House of Arawa. A woman is called a "canoe" in the same sense—i.e. she is the sacred vessel carrying the lives of all members of the race. The decorative work at the base has been outlined only—to show more clearly the "eye" designs similar to Ancient Egyptian and Corinthian art, etc.

3. This is a typical specimen of the "Moorish" (African Mauri) window decorative ironwork, examples of which can now be found all over Europe.

4. This is taken from the wall decoration of a prehistoric Egyptian tomb. Note the centre "life-tree". Similar decorations are frequently seen in ancient Scotch sculpture (see Figure 6, page 69).

5. This spatula from the Anchorite Islands shows the same Sacred Heart and other Life-Symbol decorations. The signs inside Sacred Heart can also be found in Hittite inscriptions.

6. This silver brooch is a specimen of Ukrainian (Kanef) decoration, showing the use of the same Maori Life-Symbols and Sacred Beaks. The Sacred Heart is reversed in lower section.

7. & 8. This is the Gold Coast (Gulf of Guinea) native decoration on lamps used at British Empire Exhibition at Wembley. It represents the vulva and testicles. The same decoration is seen on 8, which is an Ancient Somerset brooch. This design has survived in the modern European "hook-and-eye" dress fasteners, as the Male Life-Symbol has survived in the anchor, broad-arrow, etc. In the Somerset brooch there are also the Sacred Beaks and Concentric Rings.

FIGURE 6.—Page 69.

This Scotch Monument decoration has the life-tree (repeated Male Life-Symbols) of Maori Art, and the writing inside circles is Arabic Decorative Writing, such as is used on lower planes of Maori carvings (see Plate XVIII, 3., Mermaid, facing page 130, and elsewhere).

FIGURE 7.—Page 104.

This is an Ancient Maya Tiki (or *Tikal*), showing clearly the use of Maori Sacred Life-Symbols, concentric rings, faces, etc. It should be compared with the Maori ornaments illustrated on page 226 and on Plates XXX and XXXI facing page 226.

FIGURE 8.—Page 106.

1. This is a Talamancan (Central America) vase, having the same Life-Symbol decoration as used by the Maori.

2. This is a Kamares vase having similar decoration. Note also Male Life-Symbols in lower section and crescents (two Sacred Beaks united).

3. This is a Neolithic vase found in Jugo-Slavia showing similar use of joined spiral decoration.

4. & 5. This is a piece of Nasca (Peru) pottery. Note Maori Male Life-Symbol on right shoulder and similar sign on 5. Cretan Seal. The Male Symbols, face-designs and generation "arrows" are identical in the Life-Symbolism of the dark-whites all over the world. Note display of three fingers only as in Maori Art.

6. This is a pre-dynastic Egyptian vase, the spirals not so well formed as in later Maori Art.

7. This is another specimen of Peruvian vase showing joined spiral decoration identical with Maori Art.

8. & 9. Minoan Vases. On 9. there is similar decoration to 1. (Central America).

8. shows the generation symbols approaching laurel-leaf form, an early example of which is seen in the first Azilian pebble of Figure 2., 16. (See also Egyptian Cross 6. Plate XXVII, facing page 206.)

FIGURE 9.—Page 140.

This is an example of an Egyptian Tiki. These so-called "charms" or "amulets" are alleged to have had a magical significance. They clearly resemble the New Zealand Maori Jade Tiki (see Figure 17, page 226; Plates XXX and XXXI, facing page 226). This example is only a rough unfinished model, but the general contour is the same, and the concentric rings for eyes and other characteristics connect it with the New Zealand symbolic ornaments.

FIGURE 10.—Page 140.

This is the New Zealand Maori National Flag. It was the Maori Fighting Flag at the Gate Pa. The illustration is taken from an original drawing supplied by Major-General H. R. Robley, who was present on that occasion (April 29, 1864). The New Zealand Maori flags were all made of whale-skin or fish-skin; they were waterproof and were of practically everlasting wear.

FIGURE 11.—Page 146.

These Maya carvings are reproduced from the British Museum Maya Guide and they are translated on pages 149-151.

FIGURE 12.—Page 165.

This Scottish Bull is clearly a symbolic representation of the same nature as Maori Art.

FIGURE 13.—Page 171.

The signs on this Carnac Cross are Maori Male Life-Symbols (with wavy travel-line).

FIGURE 14.—Page 182.

1. This is the well-known Scotch Ball-stone or Spiral-stone. It is covered with New Zealand Maori Symbols. The spiral is of the same form as is used in Maori Art to represent the external male genitalia (testes), with which is connected the idea of travel.

2. On this Ancient Irish rock carving are the Maori spirals and other life-symbols; and the phallic decorative triangles and diamonds used on Maori cloak borders, etc.

3. This is a drawing made from a rather rough photograph taken of a New Zealand Maori Rock Carving at Raglan (near Auckland). Scarcely any of the Maori Rock Carvings have been photographed; none explained.

4. is a ceremonial stone with native decoration, from Central Australia, showing concentric rings.

Note: Concentric rings are found only in the most ancient Maori work, such as the ancient pebble records, backs of ancient ceremonial stones (Ma-uri, Tiki, etc.), and backs of ancient statues, such as those brought from Easter Island. The double concentric rings in the "eyes" of the Jade Tiki is a conventional use of the old sign. The old form is also seen in Plate XXVI, 10., Ancient Maori Bone Tiki. The Maori Sacred Legends state that the concentric rings formed the first pictorial representation of the testes and that when writing was further developed the concentric rings became the spiral, but that among unimproved Maori the concentric rings continued to be employed.

5. On this Norway pictograph there are concentric rings and the canoe-symbol as used by the New Zealand Maori (see page 156).

FIGURE 15.—Page 198.

1. 2. & 3. are accurate original drawings of tattooing supplied by Major-General H. R. Robley. The phallic nature of these decorative designs has already been recorded here—for the first time, so far as Europeans are concerned.

4. is a copy of Maya face decoration (after Maudeslay). Note combination of phallus and beak at both sides of mouth and compare same form in mouth of New Zealand Jade Tiki shown in Plate XXX facing page 226.

6. 7. & 8. are examples of Maori chin tattooings. These were placed on the chins of married women—only on women of high rank in ancient days. The signs are all phallic symbols and the beaks of birds. The lips represent the labia and the Sacred Male Symbol goes into these. In 8. the Sacred Male Life-Symbol at bottom is the white space enclosed by the Sacred Beaks.

5. This is the tattooing on the face of Tupae Kupa, a Maori chief who visited England about a hundred years ago (see *The New Zealanders* published in 1830), as drawn by himself. Different English writers have recorded this diagram and stated that Tupae Kupa was very fond of drawing it and explaining it in full but none of them recorded the explanation. It is purely phallic, as Tupae Kupa was an instructor in Race Culture. His facial tattooing indicated this and it detailed in writing the nature of the teaching he gave. The lecture he delivered to young men and young women, based on this written face record, is set out on pages 220–223. The detailed translation of tattooing is now given by Te Rake. Both the black and the white parts of the illustration are “writing”. No lines or spaces were meaningless in Maori Art—what was occupied as well as what “unoccupied” had to be read in accordance with its form and position. The following are the Maori characters appearing on this tattooed face:—

1							
2							
3							
4							

For convenience of identification these characters have been divided into four sections: (1) upper forehead; (2) upper face and brows; (3) cheeks and nose; (4) lower face, mouth, and chin.

- 1 *a.* Sign for man.
- 1 *b.* Sign for woman.
- 1 *c.* Indicates that this Scientist values Woman more highly than Man.
- 1 *d.* Indicates that this Scientist claims to foretell sex of child himself and to be able to impart this knowledge to parents.
- 1 *e.* Indicates that the land was empty (unpopulated).
- 1 *f* (centre of forehead). Indicates (by broken-beak signs) that his people were in danger of being defeated (by a more numerous tribe).
- 1 *g.* This sign shows that the Chief is a scientist in Race Cultivation.
- 1 *h.* (black portion in centre of forehead). Indicates an overcoming (numerous) tribe.
- 1 *i* (design inside last portion). Indicates desire to increase (in population) his own tribe.
- 2 *j.* Indicates desire to prevent defeat (already foretold).
- 2 *k.* Indicates advocacy of reproduction of more men than women.
- 2 *l.* Indicates that this Scientist spent most of his time among the younger folk, teaching them reproduction (or the cultivation of Man) and the best methods of achieving race improvement.
- 2 *m.* Indicates that his teachings were regarded as very sacred and were highly valued.
- 3 *n.* Sign for three generations.
- 3 *o.* Indicates that at that period women were of twice the value of men (in this Scientist's opinion—that was his teaching); hence more women than men should be reproduced.
- 3 *p.* But his real aim was to reproduce more men by means of these women.
- 3 *q* = doubling sign. By reproducing more women for three generations, and reproducing men from this increased number of women, in another three generations. . . .
- 3 *r* = Intellectuals { The land became filled (through Sexual Reproduction)
- 3 *s* = Warriors { with men of the classes indicated: Intellectuals and
- 3 *t* = Men { Warriors, i.e. Scientists and Soldiers.
- 3 *u.* Indicates that his teaching was regarded as very wise and that it was successful (in reproduction).
- 4 *v.* Indicates that the Holy Land became filled with men and women—the offspring of the teachings of this Scientist.
- 4 *w.* This is another sign (crest) for this Scientist himself, and indicates that he possessed much sacred knowledge regarding the reproduction of . . .
- 4 *x.* Man . . .
- 4 *y.* through sexual connection with . . .
- 4 *z.* Women (in sacred marriage).

FIGURE 16.—Page 219.

This American Indian Rock Drawing at Lake Superior shows the same use of Canoe-design as seen in Maori Art. The five canoes and the crest would in Maori represent the Five Nations of the House of the Turtle. The land-journey sign is the same as used in Maori writing.

Note: The monuments called Menhir are “decorated” in much the same way. The Menhir would appear to be an Ancient British Tiki; i.e. a memorial statue erected to commemorate a sacred journey completed under the guidance of Tiki (the First Man). (The bird indicates that the journey was a sacred one.)

FIGURE 17.—Page 226.

This is a drawing made of an Attic-Corinthian plaque with Gorgon-face. In the original the concavity makes the mouth more like the Sacred Heart of 2. Maori Tiki. The protruding tongue should be compared with similar feature

in Maori carvings. The form of male symbol used in 2. Maori Tiki to represent the nostrils is similar in the Gorgon's head illustrated, and many other resemblances can be traced in the early Greek "eye" decorative work in British Museum and elsewhere.

In the illustration, the Maori Jade Tiki has been reduced from relief carving to a flat drawing, in order to show in as much detail as possible the Life-Symbols and Sacred Beaks of which this symbolic ornament is wholly composed. The forehead and top of head is composed of beaks; two male symbols (sometimes two beaks, or one male symbol and one beak) form the eyebrows and lower lid; the eyes are represented by concentric rings; the nose and nostrils are represented by male symbols, and the lower male symbol is in conjunction with the Sacred Heart (external female genitalia) which represents the mouth, inside which Sacred Beaks are carved (sometimes two Sacred Beaks, sometimes one Beak and one male symbol, as in Maya face on page 198, Figure 15, 6.). The chest is formed of Sacred Beaks, and below this the Scarab form representing the Belly of Woman. The head of the Tiki represents the Maker of Mankind and the body represents the mother of the Race. Sacred Beaks form the shoulders and upper arms, and sacred male Life-Symbols the forearms. The disposition of the arms varies but the three-fingered hands are constant, with Sacred Beaks between the fingers. Beaks and Life-Symbols make up the thighs and lower legs, and the part marked with diagonal lines is supposed to represent the clitoris and vaginal vestibule. This is more plainly seen on Plate XXX, 3.

In Ancient Maori Art the section of this Tiki below the hands and belly was sometimes used as a Sacred Decoration on Gourds, with human face-disguise. Examples of this can be found in other countries populated by the dark-whites.

In outline the Tiki represents the phallus as shown on Maya Statue—see No. 2 of Plate XXX.

The name *Tiki* comes from the root *Ti* (or vice versa) and *Ki* is an abbreviation of *Kai* (food). The *Ti* (cabbage tree) is said to be more wonderful than Man, because it reproduces without being planted and cultivated, and it has provided food for the Maori when the cultivated crops have failed. It is considered to have provided ready-made sustenance for the Ancestral People, i.e. the People before The First Man (Tiki)—the Improved Man (from whom the Maori sprang), the Creator of the Maori Race. Thus, Tiki may be said to be the *membrum virile* in its creative capacity.

II. PLATES

PLATE I.—*Frontispiece.*

PLATE II.—*Facing page 6.*

1. This is a rough wooden model for a statue. The model was found at Hawaii, and is now in British Museum. The head-dress is similar to that of

2. Athena Promachos, but represents an earlier form derived from phallus (and generation signs beneath).

3. The head-dress of 3, Ancient New Zealand Maori priest (from Portlock's Voyages, 1789) is composed of Sacred Life-Symbols and is similar in form. Comparisons should be made with well-known examples of prehistoric head-decoration and head-dress (e.g. Egyptian, Libyan, etc.).

4. The breast-plate should be compared with that of 3, Ancient Maori Priest (or scientist). The Egyptian head-dress is derived from two male life organs. Its evolution could be traced in Maori Art, and an example of the same head-dress on Haida carved wooden head is in British Museum. In Haida (Maori: *Haira*) Art the "eye" decoration is as frequent as in prehistoric Corinthian and Ancient Egyptian Art. The "beard" should be compared with extension on tongue of Maori carved figures. Note generation signs on this "beard". In prehistoric Chinese Art the "beard" is used in a similar way.

5. This Easter Island carved wooden figure has the same "beard", but of oval scarab shape, as frequently seen in Maori Art. See two protrusions from mouth of statue at top of Mata-Atua heart-pole, Plate XVI, 1, facing page 128; corners of mouths of centre pair of low-relief faces, Plate XVIII, 5, facing page 130; knees of figures on Plates XIX, 1 and 4, facing page 132, etc. Similar "scarabs" were used in Maya Art.

In this Easter Island carving the concentric rings are used for eyes, as in Maori Art, see Jade Tiki illustrated on page 226, and the mouth is the Maori Sacred Heart shape. The head is purely symbolical, composed of Maori Sacred Life Symbols, the face being merely the disguise used, as explained elsewhere. Compare mouth with Gorgon mouth (page 226).

PLATE III.—*Facing page 8.*

These old Maori are now all dead, and no adequate and accurate records have been made of their ancient knowledge. They were all Legend-Carriers.

PLATE IV.—*Facing page 20.*

1. This is an illustration of a portion of the interior decoration of the restaurant at the New Zealand Court in British Empire Exhibition. It is genuine Maori Art, executed under N.Z. Government direction. The Tiki on top right-hand corner shows use of phallus in centre of face, with the usual form of Sacred Heart for mouth, concentric rings for eyes, etc. The face-design in top left-hand is composed of male and female life symbols. The left upright pillar decoration is identical with Peruvian (Pre-Inca) Art, and it is the form of Male Life-Symbol used in thigh tattooing (see page 198); the right upright panel decoration is composed of Female Life-Symbols in general form, with Male Life-Symbols inside, and it should be compared with pubic tattooing (see page 198); and the elaborate scroll decoration across the top represents a combination of the Male and the Female Life Symbols similar to that employed in tattooing on male organ (see page 198). Thus in a very small compass the fundamental principles of Maori Art and Philosophy are expressed. The work was highly commended by three Chiefs who visited the Exhibition on behalf of the Maori Race.

2. This is a part of the Lindisfarne Gospels, showing use of similar sacred decorations. The Male Life-Symbols are used in the three central external decorations, and should be compared with Libyan Sacred Head-dress (see page 20). The elaborate decorative writing (perhaps used meaninglessly in these Gospels) is identical with Arabic Decorative Writing, and with Ancient Maori writing (see Plate XVIII, 3, facing page 130, and extended reference to it in Glossary).

PLATE V.—Facing page 36.

This is a typical Maori Pa (or village) of the plains, but it is semi-Europeanized. The Sacred Temple is on the extreme left of the illustration, and the house built on piles is a store-house for the daily supplies of food. The Gateway consists of carved posts. Heart-poles originally belonging to Temples in other countries were sometimes used temporarily by the New Zealand Maori in such gateways. The posts of the stockades are also carved statues. On the right there is a small high store-house for precious food. The obelisque is a Sacred Land Mark or Boundary Post. The decorations in this post are writing—the same form of life-symbol writing as on rafters of Temples. Note in the middle the form of diagonal “Canterbury Cross” and Sacred Bird at top, similar to that of prehistoric Susa. The obelisque is known to be a phallic emblem. It originally supported representations of male and female life-symbols, but the cross-pieces disappeared in later forms. The original form lingers in Europe in the printer’s obelisk (†), which is sometimes called the dagger. A dagger is a stabbing implement designed originally from the phallus (cf. “dagging” of sheep, indicating connection with Genitalia). The Ancient Egyptian obeliskues are known in some cases to have been originally of the *ankh* shape, though surviving in the pillar form.

The Maori villages in olden times were carefully laid out in lines of dwellings facing the sun, as explained elsewhere, and the utmost care was taken in regard to public sanitation. Eating utensils were fresh leaf or flax plates; the shells of mussel and other shell-fish served as cutlery (heaps of clean dry shells were kept near the meal place); and drinking vessels were the gourds in charge of each individual.

The centre of a village was the public square or meeting place.

PLATE VI.—Facing page 46.

1. This woman is regarded by the Maori as one of their finest dancers. At the top of the illustration the Male Life-Symbols can be seen. The “key” signs are in the horizontal decoration, and they are precisely the same forms as on Azilean Pebbles (see page 20 and further description of these in Glossary).

2. This man is one of the dancers chosen for the Maori representatives at the New Zealand International Exhibition held in Christchurch, New Zealand. He is here photographed in one of the postures of a War Dance, and he is wearing the ordinary dancing-kilt of the New Zealand Maori.

PLATE VII.—Facing page 54.

This is a typical Interior of a Maori Sacred Temple. The examples of rafter decoration are very fine. The illustration shows the arrangement of upright statue-panels, carved skirting-boards and frescoes. The sinnet-work is of a kind not executed at all nowadays, and comparatively little of it is in existence. Examples are to be found in a few Maori Temples and in some native churches in New Zealand. In the ancient Maori Temples the whole of the walls and ceilings were lined with this beautiful sinnet-work, made in sections. The rafters and cross-panelling were elaborately decorated with Life-Symbols, with the Male Sign at intervals as the “key” of the decoration. This decorative wall and ceiling sinnet-work is now missing from *Mata-Atua*, as also the floor mats, which were similar to the wonderful hand-work of the American Indians, and quite equal in beauty and durability to the best “Oriental” rugs.

All these carved figures had holes to let in sunlight through the pupils of the eye.

PLATE VIII.—Facing page 64.

This exterior view shows some exceedingly fine Maori carving, particularly in the door and window, which are carved out of solid slabs of wood. Such a door and window were both missing from Mata-Atua. The roof statue is a fine example of Maori Art. The carvings and writings on this Temple are historical memorials of great length. These Temples faced north, and were oriented in March. The erection in New Zealand was always begun in early winter (March), the main centre-posts being oriented at noon on the day of the March Solstice. As the sun reached the required position, the ridge-pole was dropped with great ceremony into its proper position on the upright centre-posts, thus holding them all together (this was the signal for the formal opening of the Temple Foundation Ceremony and Feast) The roof statues thus had an astronomical use in Maori chronology. The front Sacred Statue on the roof cast its shadow along the ridge-pole at each March Solstice, and it was then the Ceremonial Meetings were held, which constituted the annual opening of the Winter Schools.

PLATE IX.—Facing page 72.

1. This is a good example of Maori decoration. It is writing, and can still be translated by a few of the Maori (cf. with No. 18 on page 20—Tunisian Tattoo).

2. Similar so-called "geometric" forms are seen in the American Indian decorative work illustrated.

3. and 4. These are examples of North African Art. The same forms can be picked out as in 1. and 2. No. 3. is similar to much of the Ancient Mexican decoration seen on vases. It is a photograph of a piece of Tapestry secured in Tunis.

PLATE X.—Facing page 84. (See also page 127.)

1. This is a photograph of Model Haida House sent to British Museum for exhibition. It may possibly represent the misuse of a carved Heart-Pole—a copy of one originally belonging to a large Sacred Meeting-House. The circular hole may be a later mutilation. The removal of basal and other portions of native carving is a frequent act of vandalism. The small figure at top of this pole has a tenon obviously designed to fit into a mortise. In Maori Temples such tenons would be on the heart-poles—to fit into mortise of roof statues, and on each end of the ridge-poles to fit into mortise of end centre post. This Haida pole may thus be half a carved ridge-pole, the hole being made for heart-pole tenon. (See page 127.)

The side figures in this model obviously resemble the gargoyles usually placed horizontally on European ecclesiastical buildings, and the "eye" decoration closely resembles Egyptian and prehistoric Greek Art.

2. This is a gigantic Maori carved post, the tenon at top indicating that it was designed for a Gateway or Temple, the tenon to fit into a mortise of cross-piece or statue. Such huge models were later hollowed out, to form moulds for casting statues. After being used thus the moulds were sometimes buried.

3. This is a photograph of original drawing made by Major-General H. R. Robley. It represents the head of the Ancient Sacred Bull (there were no cattle in New Zealand in pre-European times).

Reporter's Note: 2. From the drawing of the Sacred Bull made by Major-General Robley it appears that one horn points backward and one forward as in the Yale. The following letter (*Times*, Tuesday, 15th June, 1926) from Professor Sir Arthur Shipley, of Christ's College, Cambridge, may throw a light on this ancient carving :—

THE YALE'S HORNS.

ERRORS AT WINDSOR AND HAMPTON COURT.

To the Editor of *The Times*.

SIR,—A few years ago, when the King's Beasts were placed on the bridge over the moat leading to the gateway at Hampton Court Palace, I was distressed beyond measure at the effigy of the Yale. Both its horns were directed backwards! I drew the attention of the late Lord Harcourt to this on more than one occasion, and he was genuinely vexed and said that something must be done. But judging by a picture post-card I have recently received, nothing has been done.

My distress and grief have been increased by the action of those who are responsible for restoring the King's Beasts on the outside of the Royal Chapel at Windsor, for here again the Yale has both horns pointing backwards. The Dean of Windsor kindly lent me for a day or two a little book which clearly shows this appalling lack of appreciation of what a Yale really is. For it is in the very essence of a Yale to have one horn pointing forward over the nose and the other horn pointing backwards. I have traced the history of the Yale back to the fourth or fifth Egyptian dynasty, back to the old kingdom, nearly 3,000 years B.C. One finds them repeatedly throughout Egyptian art. Herodotus describes them as *ἀπισθονόμοι*, because their horns curve forward in front of their heads so that it is not possible for them when grazing to move forward, as in that case their horns would become fixed in the ground. Aristotle gives a similar account. Pliny describes their horns as mobile, so that should the front horn be injured in a contest the horns are swivelled round and the hinder horn now comes into action. But in spite of Pliny's uncritical mind and unbridled fancy, he could hardly have invented the Yale. At the present time certain of the domesticated cattle in the great territory of the Bahr-el-Ghazal, to the south of the White Nile, have their horns trained by the natives, one to project forward and one to project backwards.

One of the Canons of Windsor states that the new King's Beast on the outside of the Royal Chapel was copied from one in the interior of the chapel. Should this be the case, those who have been or are responsible for the King's Beasts at Windsor are doubly guilty, for they are misleading the public not only without but within the walls of the sacred edifice. It is impossible to test the accuracy of this statement owing to the present reparations to the building. A distinguished archaeologist in the neighbourhood of Windsor who has been kind enough to inspect for me the false Yales on the outside of the chapel, writes that "we can do little but mourn". But surely that is a counsel of despair. At Hampton Court Palace, and still more on or in the Royal Chapel of Windsor, under the very shadow of Royalty, we might at least expect a certain degree of historical and heraldic accuracy in such matters as the King's Beasts, and the horns of the Yales should be set right.

I am, Sir, yours faithfully,

A. E. SHIPLEY.

Christ's College Lodge, Cambridge.

PLATE XI.—Facing page 90.

1. The New Zealand Maori woman has chin-tattoo seldom seen nowadays. The feathers worn on the head were regarded as sacred Male Life-Symbols, i.e., derived from phallus. (See Libyan Heads on page 20.) Formerly such *Huia* feathers were the sign of parenthood (see p. 74).

2. This is a characteristic photograph of a North African Mauri woman—a typical Polynesian.

[Reporter's Note: I visited North Africa in 1925-6 with my husband, and we were struck with the close physical resemblance of many of the peoples there to the New Zealand Maori we both know so well. In some cases even the tattooing we saw was similar to that of the Ancient New Zealand Maori.—E. A. R.]

PLATE XII.—Facing page 98.

1. This is one of the carved statue-panels from Mata-Atua. It is a representation of Tiki (the lettering is European vandalism) giving instruction in the dangers and disasters of wrong methods of Race Reproduction—hence the representation of the Turtle crest is head downwards. The legs of the statue are the usual elephant legs of Maori Art. The carving is a mass of writing on the subject of Reproduction.

2. This is a gigantic wooden statue carved from a solid tree-trunk. It was formerly part of the Gateway of an important Maori village at Rotorua, New Zealand. This statue has been badly mutilated by the destruction of its lower portions, which should be identical with the lower portions of No. 1; that is, there should be Elephant legs, and between the legs the representation of the vulva with the Turtle emerging head downwards, with the face of the Turtle to the Earth. There is a model of this statue in the British Museum, but the vulva and crest are missing, and the symbolic representation of two children in the belly has been chopped off (see Plate XXIX, facing page 220).

This gigantic statue represents (1) Tiki, The First Man, the Maker of Mankind (head); (2) the Mother of the Race, or Rebekah, Mother Earth (body) and her two children, the Hairy and the Non-Hairy; and the Strength and Fertility of Mankind are represented by the Elephant legs and the Turtle Crest emerging from vulva.

The whole of this carving is phallic writing. The “decorations” are Life-Symbols and Sacred Beaks, all of which are readable by trained members of the Maori nobility still living in New Zealand.

PLATE XIII.—Facing page 112.

This is a copy of photograph taken by Mr. O. F. Cook, of the United States Agricultural Department, and Botanist to the National Geographic Society—Yale University Expedition to Peru in 1915. This ancient terrace garden goes almost up to the snow line of these Andean slopes. All the higher slopes raised crops in ancient times, and some of the upper terraces are still under cultivation by the Indians. The broken slope near the middle of the photograph is on the side of a deep ravine filled with a dense forest, which is gradually spreading over the neighbouring slopes. The hillside cultivations of the ancient New Zealand Maori were of precisely the same nature, but they are now fast falling into decay and being smothered in luxurious vegetation and forest growth.

Terrace gardens were used particularly for the cultivation of Taro (*Colocasia antiquorum esculentum*). But Taro is really a class-name, like the name of the Breath-Foods of Man (Maori: *Ha-O-Ma*; *Ha*, breath; *O*, food; *Ma*, mankind). The Taro to the Maori was not one particular plant, and much confusion has arisen in consequence of ignorance of this fact. What Europeans generally call Taro is the aroid root, which was the Kolkas of the Arabs (it is a kind of flowerless “Arum lily”). Taro should really be spelt *Ta-Ra-O* (*Ta*, stalk or genitalia; *Ra*, sacred; *O*, food—see page 115). According to the Sacred Legends of the Maori, Taro (Kolkas) was taken by them from Assyria on their Great Migration to the West. To the present day it is found on both sides of the Mediterranean (Tunis and Algiers, etc., and Spain, Portugal, and Italy; the Canary Islands, Liberia (also Kenya, Madagascar, Arabia, India, China, Japan, Polynesia, etc.), and across in the West Indies and America.

The *Yautia* (pronounced yow-tee-ah) is another taro to the Maori (*Io-ti-a* or sometimes *O-to*), and the *yautia* is considered the oldest cultivated crop in the world.

The Maori says that the “Taro” were developed and perfected in the Sacred Mountain of Peru (Andean Terrace Gardens) and from there taken to Polynesia and New Zealand. There are between fifty and a hundred varieties of Taro; they are highly cultivated plants, and do not now flower or seed—hence must be cultivated from the main root (corm) or tubers, or from the tops with a portion of corm attached when grown by surface cultivation in irrigated trenches, etc. Thus

the Taro must have been spread by human carriers, and its geographical distribution indicates the spread of its cultivators. But once the propagation of Taro is neglected owing to Europeanization of the natives, as in New Zealand, e.g., the plant quickly becomes extinct. In New Zealand now, only here and there, on the site of an old Maori village, can a living Taro be found—growing wild. Hence the present geographical distribution of Taro is not a reliable method of tracing the migration of the dark-whites.

Further details are given in *Native Diet* by Ettie A. Rout (Heinemann).

PLATE XIV.—Facing page 118.

1. This is one of the gigantic statues from Easter Island—a symbolical figure composed of representations of the life-symbols. The mouth is the labia, e.g., the nostrils the male life-symbols (see nostrils on Maori carvings of Mata-Atua, e.g., Plate XVI, facing page 128), etc., etc.

2. This is a model Peruvian head showing same treatment of mouth—a symbolic representation of the labia according to Maori Art. Such models were first cast or made from molten lava, and from them wooden moulds were prepared and the large statues cast in these moulds, as explained in regard to Plate X.

3. This is a typical "Double Axe" (Maori: *po-ke-rua*, see Appendix 242-3). Such ceremonial axes or maces were of different lengths and sizes, but when complete they always had a groove in the middle for the vine handle. Specimens have already been found in most of the countries cultivated by the dark-whites, and many specimens are on exhibition in the different museums of the world. When such teachers as Tupae Kupa were giving their lectures (see pages 220-3) they would carry the *po-ke-rua* (double axe).

4. This is an ancient cast statue which the New Zealand Maori say was made in Easter Island and brought with them to New Zealand. The name of the statue is *Matua-Tonga* or *Hoa-Tonga*, and it is supposed to be a representation of The First Man or The Creator of Man. The mouth is the Sacred Heart, the tongue the male organ, the three fingers the Divine Trinity, and so forth.

5. This is an Easter Island statue placed here for comparative purposes. Note the disc-like eyes, similar to those on the Maori greenstone neck ornament (see page 226 and Plates XXX and XXXI), and Maori low relief carving (see Plate XV facing page 126). The face is composed of the usual forms of Sacred Life-Symbols.

Note: On the back of such statues as 1., 4. and 5., there would be the most ancient forms of writing—concentric rings, e.g., the concentric ring is the primitive form of spiral, according to the Maori, as already stated.

PLATE XV.—Facing page 126.

This photograph was taken during the Royal Inspection of Mata-Atua at the British Empire Exhibition in 1924. The carved lintel over door is better shown at the top of Plate XXXI, facing page 226. It is composed of three representations of Tiki (our First Parent) in the form of Dancing Girls, giving a welcome to visitors to the House.

The carved wooden statue gives tattooing for the representation of certain definite matters. It may be emphasized here that tattooing is writing; therefore to call a certain example the "usual form of face tattooing" is just as absurd as to call

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the usual form of newspaper heading.

The flat low-relief carving at bottom of illustration is clearly of the same character as Maya Art. The forms are all phallic—Sacred Life-Symbols, combined with Sacred Beaks.

PLATE XVI.—Facing page 128.

1. This is the top section of the carved heart-pole of *Mata-Atua*—the Maori Sacred House or Temple which was exhibited at the British Empire Exhibition at Wembley. The tenon at top, which should go through the roof and fit into mortise of central roof statue, has been removed, and the roof statue was lost. This heart-pole is 28 ft. high.

2. This is the lower end of one of the barge-boards, mutilated to enable it to be jammed into a wrong position. When properly placed, the barge-boards drop into positions made for them by the Maori Temple Builders.

3. This is one of the upright carved statue panels belonging to *Mata-Atua*. The Turtle Crest of the Arawa is at base. The figure is supposed to be Tiki, holding two Snakes in the hands, representing Tiki as a learned man and wise teacher. The snakes indicate Evolution and Improvement from the Reptile Stage to the Stage of Tiki, the First Man and Primæval Creator of Mankind. The legs are supposed to be the legs of the Elephant, indicating Strength. The writing on this statue is very good indeed, as will be apparent if the illustration is examined under a magnifying glass.

Note: In these carved statue-panels the crest is always carved in the end section, between the Elephant legs, and the female external genitalia are carved there too, to indicate Man's dependence on Woman to bring him out of the World of the Unborn.

PLATE XVII.—Facing page 128.

1. This is the bottom section of the heart-pole of *Mata-Atua*, but the uncarved base—designed to be embedded in the earth—has been cut off. This destruction and the European lettering are acts of vandalism. The generation marks (triangles) are very well carved on the upper figure, as also are the Elephant legs. The small Turtle at bottom section stands for the Crest of the Arawa. Note "beard" extension from tongue (see Plate II, facing page 6 and reference to this in Glossary). The presence of the crest here indicates that the piece of carving illustrated formed the end or bottom section of a Sacred Statue or Pole.

2. This is a middle section of *Mata-Atua* barge-board. The carving is on lower side in this Temple. The carving is historical writing, mostly in the form of spirals. Note use of "eye" apart from face designs. The decorative writing between the spirals (on lower plane) is of the same character as that on the Lindisfarne (Anglo-Irish) Gospels, and should be compared with Arabic decorative writing (see Plate IV and Glossary reference to it).

3. This is the front section of the ridge-pole, showing elaborate decorative carving and writing. Between the legs of the first Tiki (top of illustration) there is the crest of the Arawa. The lower part of the carving is composed of two figures facing one another, feet together, both figures holding in right hand a *Pa-tu* (sacred bone or jade emblem used for the destruction of Sin and the establishment of Innocence), and the left hand clasps the phallus as the emblem and means of Race Immortality.

The whole of this portion of the ridge-pole is in the roof of the Temple porch, and the third figure of Tiki (bottom section of illustration) reaches to the front wall of the Temple, indicating that the people inside are, through Tiki, united with the people outside. That is, that all Mankind are members of one family, descendants of Tiki, the Primæval Parent.

Note: A whole history book could be written from the full translation of such carvings as this; only the barest outline can be given here. The illustrations are only a few of the *Mata-Atua* carvings. This Temple is 79 ft. 6 in. long, 41 ft. wide and 28 ft. high (see page 214).

PLATE XVIII.—Facing page 130.

These are all ancient carvings from the Interior of *Mata-Atua*. They are regarded as representing in different forms The First Man (Tiki).

1. This statue-panel represents Tiki, or our Primæval Parents. On the body there is a representation of the Sacred Child, and between the Elephant legs the Turtle crest of Arawa has been conventionalized from the male organ of statue, as an indication of the great importance and sacred nature of the reproduction of the Arawa. The lettering is the work of European vandals.

2. This is a representation of Tiki as a Memorial Statue to Fallen Warriors. The writings on the statue give the names and histories of a number of these heroes. The Turtle crest is represented as superimposed on the vulva between the Elephant legs, showing that all mankind owes its birth to the Mother of the Race, i.e., to Woman and the Earth—and its creation to Tiki as the Primæval Father and Maker of Mankind. Lettering is the work of European vandals.

3. This represents Tiki in the form of the Mermaid, the mermaid being the Guardian Deity of the Sea. This particular statue is called *Ma-Ra-Ki-Hau* (*Maraki-Hau*), the Sea Goddess, who, as the representative of Tiki, guided the canoes of the Maori on their Sacred Migration from South America (Peru) to New Zealand. (*Ma*, man; *Ra*, sun or sun-god; *Ki*, offspring; *Hau*, Life, Matter and Force, Nature, the God of Nature.) The writing on lower plane is the same as Decorative Arabic Writing, etc.

4. This is a History Statue-Panel, representing Tiki giving detailed instruction in Race History. The Turtle Crest of the Arawa is represented by the downward head, coming out of vulva. Note: Hei-Tiki on breast, representing offspring.

5. This is a part of carved skirting board—Interior of Mata-Atua. These low-relief carvings are similar to Maya Art. This skirting is of exceptionally fine workmanship. No such work is being done nowadays. The illustration should be examined with a good magnifying glass. There are seven face designs in the section illustrated. Note absence of "beard" (with one exception) and compare representation of tongue in this low relief carving with its representation on statue-panels above.

Reporter's Note: In Maori carving the tongue is not usually employed for writings, but only the extension (phallus) which is joined to the tongue. Thus when in the development of art the Tongue is no longer protruded, only the extension remains, i.e., the "beard".

PLATE XIX.—Facing page 132.

1. and 4. These carved side-posts of Mata-Atua are symbolical of Holy Marriage and the founding of a family. The posts are placed on each side of the front of this Maori Temple as shown on Temple illustration given on page 64 (Plate VIII). The statues are covered with sacred writing.

2. and 3. These are upright carved panels on the front wall of Mata-Atua. The faces are symbolical representations of teachers in meditation. Note the three fingers placed in the mouth, which are always indicative of this fact. The figures are reclining, and are best seen if the illustrations are looked at horizontally through a magnifying glass. The "Arabic" Decorative Writing in lower plane of 3 is also best seen thus.

PLATE XX.—Facing page 166.

1. The History of Turei has been translated on pages 166 to 171.

2. This is one of the carved statue panels from Mata-Atua, and is placed here to show the contrast between the simpler and more ancient carving on Turei statue and that of the later Maori carvers who executed some of the carvings for Mata-Atua. On the lower planes there is a great deal of decorative writing.

3. This is a detail from Costa Rica ornament—a similar Turtle crest. In the British Museum specimen it is surmounted by a representation of the Sacred Bird similar to that used in Maori Art. These Turtle crests should be compared with the Rock Carving from Lake Superior (U.S.A.) illustrated in Figure 16, page 219.

PLATE XXI.—Facing page 172.

This British Guiana petroglyph is translated in pages 172-6. A number of the signs represent Tiki, The First Man. No. 8. should be compared with Bantu and other "ancestral figures". Figure 227, p. 242, in the Ethnological Guide to the British Museum—"Ancestral Figure of Wood covered with plates of copper and brass" is precisely the same as No. 8. in outline, when turned upside down. Pre-historic Canary (Maori: *Ka-ne-iri*) Island art should also be compared with the ancient Maori rock-carvings and with British Guiana rock-carvings.

PLATE XXII.—Facing page 176.

This British Guiana petroglyph is translated in pages 176-82. Figure No. 3 should be compared with the Maori jade Tiki.

PLATE XXIII.—Facing page 200.

The life-symbols used on these vessels are discussed in further detail in this glossary under the heading of the different line drawings. It should be noted here that gourds are used by the dark-whites all over the world—presumably they represent an improvement on the use of pots as being light and unbreakable (see page 262).

Note use of "broad arrow" on 5., and compare with use of same sign Plate XXIV, 11, page 203. Also compare the "stars" on this vase with Maori Decoration 8. on Plate XXVI (facing page 208). The snakes are of same form as in Maori carvings.

PLATE XXIV.—Facing page 202.

These are explained in footnote to this Plate. The Gorgon's face on 10. should be compared with Maori "faces" on Mata-Atua carvings, and those of Jade Tiki illustration on page 226 and Plates XXX and XXXI. Note use of sacred beaks on mouth, protrusion of tongue, "sacred heart" mouth, etc.

PLATE XXV.—Facing page 206.

The figures 1. to 4. on this Plate are explained in footnote. No. 5. is particularly interesting as showing clearly an important characteristic of Maori writing and decoration, viz., the fact that the "spaces" have a meaning additional to what is represented by line and form. Note the representation of three small Male Life-Symbols in white (middle one reversed). When this rafter decoration is skilfully drawn a large Male Life-Symbol (see 9. on Plate XXIV, facing page 202) comes out plainly above and below each "crescent". The crescents represent the labia in the form of two sacred beaks combined.

The harp-shaped tattooing on 6. indicates a Great Discoverer—a Sacred Bird-Man devoted to scientific research and exploration. Note ancient manner of dressing the hair, and sacred beak on head-comb. The earrings are jade of ancient form. Note decoration of human dressed hair placed horizontally across the cheek (from lobe of right ear). The hair of a conquered enemy was sometimes worn thus by the ancient Maori, and sometimes woven into the border of the conqueror's ceremonial cloak.

PLATE XXVI.—Facing page 208.

These figures are explained in footnote to illustration.

No. 6. should be compared with Maori carving of same subject (see Plate XXIX, page 220). In 7. and 8. the life-symbol origin of the face-decoration is clearly seen. In 10. (a very ancient bone Tiki) the use of concentric rings at top should be specially noted. The top horizontal decoration in 13. should be compared with lower portion of 8. (Maori Male Life Symbol).

PLATE XXVII.—Facing page 210.

These are referred to comparatively in footnote to illustration.

Note that the "Alpha" and "Omega" forms on 21., 22., 23., 24. are derived from Maori sacred life symbols—"Alpha" from Female Symbol (representing half the external female genitalia) and "Omega" from reversed Male Symbol (representing the external male genitalia). The origin of "laurel wreath" can be seen in joined male symbols on cheeks of Maori statue, panel No. 2., Plate XX, facing page 166, and in "triangles" (generation signs) on No. 1. of same Plate, etc.

PLATE XXVIII.—Facing page 214.

The figures in this are briefly described in footnote to illustration (see also page 219).

PLATE XXIX.—Facing page 220.

1. This carving is also a long history. It contains different kinds of writing not yet translated. Generally it can be said to represent the receipt of Bad News but actually it represents the realization by Tiki that wrong methods of reproduction are being adopted by his people. The Snake-Birds in their wisdom are informing him of this. The carving could be fully translated by some members of the old Maori nobility still living in New Zealand.

2. and 3. This is a part of the upright doorposts of Mata-Atua, inserted merely to show certain comparative features with 3. a sketch of carving from the inside of a Mexican stone casket now in British Museum, viz., the same use of "scarab" form to enclose generation signs. Note use of spiral in both carvings.

4. This is a Maori carving of Tiki now in British Museum. It has been badly mutilated. The arms should be complete, with three fingers on each hand, and the body should contain two children. Between the legs the vulva should be represented with the Turtle crest of the Arawa. The complete carving should be the same as the gigantic statue of Tiki (also mutilated) illustrated on Plate XII, facing page 98 (see also glossary explanation). Vandals have destroyed the characteristic features of native carvings all over the world, thus rendering the history of mankind partially illegible. In such acts of desecration and defacement English Puritanism finds its most virulently virtuous expression.

5. This is a decorated French Mandoline, of the sixteenth century, now in Victoria and Albert Museum. The decorative designs enclosing the figures are identical with the tattooing on face of 4. Note also loop-shapes for mouth.

PLATE XXX.—Facing page 226.

1. and 3. are photographs of good specimens of the New Zealand Maori jade Tiki (or Hei-Tiki, i.e., neck-Tiki). These are symbolic ornaments, representing the Immortality of the Race and the means of its achievement. They are composed entirely of the male and female life symbols and sacred beaks carved in the form of the phallus (see 3., Maya Tiki). The detail of Tiki illustrated on page 226 (Figure 17, 2.) shows this clearly. The carving of the Tiki follows a general convention but some variations are introduced by the different carvers; hence all specimens exhibited in the various museums of the world are not alike. Some of these are more incomplete than others. The hand-carving of a jade Tiki occupies many generations—in fact, it is supposed never to be "finished": each generation added a little to these sacred heirlooms. Note that in 3. there is greater detail in the lower portion (representing external female genitalia between the toes) and in 1. greater detail in upper portion. The eyebrows and eyelids are sometimes formed of two sacred male Life-Symbols (as in Figure 17, 2.), but usually of two sacred Beaks (as in 1. and 3.). Note the resemblance in 3. to some early representations of the Sitting Buddha. These illustrations should be examined under a powerful magnifying glass, and it will then be seen that they are carved on different planes (see Glossary explanation of Figure 17, 2.).

2. This is a Maya Stone Statue (now in British Museum), representing Tiki, the Maker of Mankind. It is inserted here to show the outline form of phallus which has been adopted in New Zealand Maori Jade Tiki. The "key" is placed between the Elephant legs, as with the Turtle crest of the Maori carvings.

PLATE XXXI.—Facing page 226.

1. This is a photograph of lintel over door of Mata-Atua (see Plate XV, facing page 126). The figures represent Tiki, The Maker of Man in the form of Dancing Girls giving a welcome to visitors. The arms and legs are male organs and the body representative of the vulva with Sacred Beak. The closed eyes represent the labia, the male life-symbol forms the nostrils, the mouth is the Sacred Heart (i.e., external female genitalia in conjunction with male organs) and the protruding tongue is the membrum virile—the tongue's significance in all Maori carvings. There are three toes and three fingers—this Trinity in form is based on the Male Life-Symbol, but the significance is to express the three-fold life of Man—Intelligence, Moral and Physical. The spirals on this carving represent the male testes.

2. Ancient Mexican "Tikal" (Tiki) made of Jade (British Museum). Note Male Life-Symbol on forehead, three fingers, vulva eye (cf. with 1. and 3.), and concentric rings for ear. In Maori Art the concentric rings (or discs) are generally used for the eyes; in Mexican Art they are sometimes used for the eyes, more generally for the ears of these symbolic jade ornaments. Compare shoulder and arm of 2. with shoulder and arm (beak and male symbol) of New Zealand Jade Tiki on page 226, and on Plate XXX.

3. This is a New Zealand Maori symbolical jade ornament, representing female pelvis. The faces are composed of sacred life-symbols, cf. with 2. and 4. This form is frequently seen in European decorative key-hole plates.

4. This is the top of Sacred Shrine for Bell of St. Culan. The design is precisely the same as 3., but the two Sacred Beaks are shown completely, whereas in 3. these features are not yet carved. The Sacred Beaks are the same on 4. as on the Turei carving (see nostrils on Plate XX, facing page 166, and detail drawing of these on page 168).

5. This is another form of New Zealand Maori Jade Tiki (British Museum). Note three fingers and concentric rings for eyes. This specimen is incompletely carved.

6. This is another New Zealand Maori symbolic ornament. Note two Sacred Birds at top (similar to prehistoric Susa bird-decoration); male symbol indicated by shape of enclosed white space; lower part of ornament identical with Tiki shown on page 226.

7. This symbolical ornament represents Wisdom (Serpent) and Fertility (Male Life-Symbol is the enclosed white space). The eye is surrounded by Sacred Beaks. This carving is incomplete.

PLATE XXXII.—Facing page 282.

These symbolical Ceremonial Stones are found in all the countries of the dark-whites. They are called whorls, Heaven-Stones, etc. The New Zealand Maori made them of greenstone—or sometimes of a black stone. They were gradually and slowly made in the course of long centuries by hand-work. The surrounding outline is assumed to be a Sacred Male Life-Symbol combined with Sacred Beak, and the inner circle represents Woman and The Land: the twin source of all wealth.

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